ALVIS, JONATHAN D., D.M.A. Pre-Service Teaching Experiences During The University of North Carolina at Greensboro Summer Music Camp. (2009) Directed by Dr. Randy Kohlenberg. 84 pp.

Founded in 1983, the University of North Carolina at Greensboro (UNCG) Summer Music Camp (SMC) is an annual residential summer youth program consisting of two, one-week sessions. Approximately 1,800 students participate in large and small ensembles, musicianship classes, recreational time, and evening activities. Instructors have included UNCG music faculty, area band, orchestra, and chorus directors, and private piano faculty, in addition to pre-service teachers. Although unintentional, the SMC has become an effective field experience for pre-service teachers.

Field experience is beneficial to the growth of future educators (Branyon, 2008). McGlamery and Harrington (2007) reported field experiences are critical components in the teacher education program. Pre-service music teachers who participate in the SMC teach within a controlled environment along with experienced master teachers who serve as mentors. Complete instructional responsibility is afforded to the pre-service teachers through situations that include teaching in individualized sessions, small group instruction, rehearsing large ensembles, monitoring student behavior, and various administrative tasks. Furthermore, the pre-service teachers collaborate with a master teacher and peers to develop teaching strategies and learning goals. These duties and responsibilities are similar, if not identical, to classroom situations. The SMC allows pre-service teachers to connect theories and practices learned and discussed in the teacher education program with actual teaching situations. Moreover, pre-service teachers have

the opportunity to teach students in grades 5-12 rather than peers as often seen in the collegiate classroom.

The SMC provides a microcosm of a school semester in a controlled, two-week long environment. To date, no document has been published formally on the SMC's history, success, and benefits to pre-service teachers. This project will examine the benefits of summer youth programs for pre-service teachers through an analysis of the UNCG Summer Music Camp, its history, success, and current organizational structure. Scheduling, curriculum design, and experiences of pre-service teachers will be discussed.

PRE-SERVICE TEACHING EXPERIENCES DURING THE UNIVERSITY OF NORTH CAROLINA AT GREENSBORO SUMMER MUSIC CAMP

by

Jonathan D. Alvis

A Dissertation Submitted to
The Faculty of The Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Greensboro
2009

Approved by

Randy Kohlenberg
Committee Chair

APPROVAL PAGE

This dissertation has been approved by the Faculty of The Graduate School at The University of North Carolina at Greensboro.

Committee Chair Randy Kohlenberg

Committee Members Edward S. Bach

Dennis W. AsKew

Patricia E. Sink

March 16, 2009
Date of Acceptance by Committee

March 16, 2009
Date of Final Oral Examination

ACKNOWLEDGMENTS

For guidance and support, appreciation is expressed to advisory committee members Dennis AsKew, Edward Bach, and Patricia Sink, and chair Randy Kohlenberg. Without the assistance and support of faculty and staff members of the Summer Music Camp, and especially John Locke, Director, this project would have been impossible. To Linda and Derk Alvis, gratitude is expressed for their continuing interest in this project and their support.

TABLE OF CONTENTS

CHAPTER I

INTRODUCTION

The University of North Carolina at Greensboro (UNCG) Summer Music Camp (SMC) is a residential summer youth program held annually during the second and third full weeks in July. The SMC consists of two, one-week sessions and is the largest university sponsored music camp in the United States. Since 1983, the SMC has provided musical instruction to over 40,000 students from 30 states and 10 countries and annually attracts approximately 1,800 students. In 2008, "Pathways to Music," a children's choir sponsored by the Forbidden City Concert Hall in Beijing, P. R. China, participated, marking the first international organized ensemble to attend. Students who participate have followed a rigorous schedule that has included large and small ensemble rehearsals, musicianship classes, recitals, concerts, private lessons, and recreational time (Locke, 2008b; Locke, 2008c; Locke, 2008d). During the SMC, pre-service teachers are presented with opportunities to assume both instructional and organizational responsibilities. Although studies have documented the importance of pre-service teaching experiences, the effects in practical instructional and organizational settings during summer youth programs has not been detailed. The purpose of this study has been to examine the SMC, including a brief chronological history, the success of the program, and the opportunities for teaching, to determine its effect upon pre-service teachers.

The SMC was founded in 1983 and began to flourish during the late 1980's and early 1990's, a period when many summer music programs ceased to exist. John Locke, Professor of Music, Director of Bands, and Director of the SMC, was approached by Robert Blocker, Dean of the UNCG School of Music, to initiate a summer music program in an attempt to increase enrollment in the instrumental area, provide a university outreach program to public school music teachers and students, and encourage the public to visit the campus (J. R. Locke, personal communication, August 18, 2008). The following appeared in the 1983 SMC brochure:

> The School of Music at the University of North Carolina at Greensboro is pleased to announce plans for an exciting new program . . . Summer Music Camp 1983. This year, the camp will feature two separate one-week camps with programs for band students, orchestra students, and students interested in jazz ensemble and jazz improvisation. In all of North Carolina, opportunities for the musical growth and development of students from grade four through grade twelve has never been so convenient.

The SMC hosted 350 students during the first year, 1983. By 1984, enrollment doubled to 710, employing a staff of 40 each year. Faculty members included local band and orchestra directors, UNCG Music Faculty, and members of the Greensboro Symphony Orchestra, in addition to pre-service teachers. The SMC grew consistently, reaching a maximum capacity of some 1,800 students in the mid 1990s (1983 SMC Staff Handbook; 1984 SMC Concert Program; R. B. Kohlenberg, personal communication, August 20, 2008).

The popularity of the SMC is attributed partially to its affordability. The SMC, characterized by Locke as "the K-Mart of Music Camps," has served music students at a

price more affordable than any other programs in the state or region (J. R. Locke, personal communication, August 18, 2008). An early motto of the camp was "affordable excellence." The 1984 SMC Concert Program summarized that theme.

> Needless to say, your positive response to our camp has been both overwhelming and gratifying. Of primary importance to us, however, is establishing a reputation for providing a musical experience of the highest possible quality, which is within the financial reach of most families.

The SMC has never selected students according to talent, race, socio-economic status, or special need, but rather, has encouraged all students who wish to grow musically to apply. Enrollment is determined by chronological application, meaning on a first-come first-serve basis, unlike other music camps in North Carolina that require auditions. As well, the length of the sessions has contributed to the success because students are in residence for one or two weeks, unlike other longer summer programs (J. R. Locke, personal communication, August 18, 2008; D. Davis-Omburo, personal communication, July 18, 2008; R. B. Kohlenberg, personal communication, August 20, 2008).

Although not an original intention, effective field experience for pre-service teachers during the SMC has provided valuable on-site opportunities with music students in the fifth through twelfth grades. Pre-service teachers participate in numerous teaching, non-teaching, and administrative duties during the two weeks of employment. In addition, master teachers who conduct ensembles and teach musicianship classes serve as mentors when assistance is needed. For the purpose of this study, a master teacher is considered to be a professional music teacher in a school, higher education, or private piano studio, and who has at least five years of teaching experience. Likewise, the term

beginning teacher, used later, is a professional educator with less than five years of experience. Pre-service teachers, or individuals still pursuing an undergraduate degree, are exposed to teaching experiences during the SMC that are typically unmatched until student teaching. Pre-service and beginning teachers work in identical capacities during the SMC and can discuss teaching strategies and methods throughout the sessions. Also, a professional network is developed through acquaintances made during the SMC.

Field experiences are a critical and common component in the teacher education program (McGlammery & Harrington, 2007). Branyon (2008) reported that field experiences are beneficial to the growth of future educators. The UNCG SMC has provided field experience opportunities for pre-service music teachers in a controlled teaching environment under the close supervision of master teachers who serve as mentors. During the SMC, pre-service teachers frequently are afforded complete instructional responsibilities during one-on-one teaching sessions, small group instruction, and large ensemble rehearsals. The pre-service teachers are also assigned to perform administrative, non-instructional duties during the sessions that include organizational tasks, music planning, preparation, and distribution, rehearsal set-up and scheduling, monitoring student behavior, and other requests made by the ensemble conductors and the SMC administration. Similar responsibilities typically are not experienced during field experiences, or in some situations, even during student teaching.

Peer teaching and field experiences, including student teaching, do allow pre-service teachers to refine teaching techniques, strategies, and attitudes presented in music teacher education programs. Instructional freedom, during peer teaching and field

experience, however, often is limited because supervising teachers, who closely monitor learning activities, may not be as likely to afford pre-service teachers complete instructional control. Furthermore, peer-teaching situations do not produce accurate results because the learners are also pre-service teachers and knowledgeable about the subject matter. During field experiences for teacher education classes in elementary and secondary schools, pre-service teachers have a limited amount of time to learn student personalities, learning styles, and individual behaviors.

Although the pre-service teachers are closely monitored during the SMC, master teachers closely mentor individuals rather than supervise or oversee learning activities. Non-curricular experiences, including those during the SMC experiences, allow future educators to develop and refine specific teaching strategies, interact with P-12 students, and prepare for her or his professional career in a controlled, yet independent teaching environment. Teaching experiences available to pre-service music teachers during the SMC that impact academic achievement during the teacher education program and professional teaching careers are examined in this study.

Purpose of the Study

Published studies have reported that summer youth programs are beneficial to pre-service teachers. Townsend (2004) reported and described various duties and activities performed by pre-service teachers during a summer youth program, including, but not limited to, planning daily schedules and activities, supervising other staff members, and interacting with students throughout the day. Townsend advocated for pre-service teachers to have the option of replacing a field experience required for a college

course with summer employment at a youth camp. Doster and Polter (2008) provided comments of pre-service teachers who participated in the summer youth program described by Townsend. Comments addressed what pre-service teachers learned about themselves as individuals, likes and dislikes of the experience, and their own teaching techniques. Neither of the studies provided associations of specific activities and duties performed during the summer youth program and the benefits gained.

The SMC has allowed pre-service teachers to become, as Krueger (2001) wrote, "effective implementers of all they know" (p. 51) by building new and expanding current knowledge bases, developing curricula for various levels of students, and sharing ideas with peers while under the close supervision of a master teacher, who acts as a mentor. To date, no study has documented the history and success of the SMC and its benefits to pre-service teachers. Historic and background information, as well as a description of design and scheduling document how the experiences of pre-service teachers have become integral in the education for future teaching professionals. This study is designed to document the founding, development, and growth of the SMC, while providing evidence that pre-service teachers gained field experience that contributes to their success as professional educators.

Procedures

To facilitate the study, information was collected through a variety of resources, including printed documents, observations, and personal communications. Relevant texts, articles, and documents related to the field of education, teacher training, summer youth programs, the development of youth, and summer music camps were reviewed. In

addition, current and historical documents from the SMC including, concert programs, staff notebooks, and advertising materials were examined. Personal communications occurred during the 2008 SMC and the months that followed. Subjects included current and former camp employees who served as rehearsal assistants, ensemble conductors, private instructors, teacher educators, and public school music teachers who serve as cooperating teachers of student teachers from UNCG. Former students and administrators of the SMC also were interviewed. The value of pre-service teaching experience during the SMC was discussed with teacher educators in the UNCG School of Music. Specific questions were developed to guide interviews that detailed personal experiences of professional teachers and the impact the SMC has had upon their teaching careers. A list of guiding interview questions has been included in Appendix A.

Evening activities, recreation time, section and large ensemble rehearsals, and meal times were observed informally. Observations also occurred in the weeks before and after the SMC. Information from observations and personal communications was compared to develop conclusions about the value of pre-service teaching experiences at the SMC. A comprehensive history of the SMC is beyond the scope of the study. Furthermore, the survey of sources related to pre-service teaching is not exhaustive.

Organization of the Document

Chapter Two is a brief history of the UNCG SMC intended to present a context for the study. The third chapter examines information relevant to the value of field experience for pre-service and beginning teachers. Chapter Four describes the instructional opportunities to which pre-service teachers are exposed during the SMC.

The fifth chapter is a summary of the study followed by conclusions and suggestions for future study.

CHAPTER II

THE SUMMER MUSIC CAMP AT THE UNIVERSITY OF NORTH CAROLINA AT GREENSBORO

As stated, the University of North Carolina at Greensboro (UNCG) Summer Music Camp (SMC) was founded at the request of Robert Blocker, Dean of the School of Music, to increase enrollment in the instrumental music area, serve as an outreach to the community, and encourage the public to visit campus. The organizational structure was based upon a successful summer music camp at Southeast Missouri State University, where John Locke, founder of the SMC, served as Director of Bands before relocating to UNCG in 1982. Locke recalled that he was hired initially because of his successful experience with music camps, in addition to his conducting abilities and teaching experience (personal communication, August 18, 2008).

During a two-week period, the first SMC hosted two jazz ensembles, three concert bands, and one orchestra with opportunities for string chamber ensembles. Master teachers employed by the SMC included local band and orchestra directors, UNCG music faculty, and members of the Greensboro Symphony, in addition to pre-service teachers from UNCG (1983 SMC Staff Handbook). In 1984, camp enrollment increased to 710 students and employed a staff of 40 teachers. The 1984 camp included three jazz ensembles, two choirs, six concert bands, and an orchestra. Within two years, the SMC

became the largest in North Carolina, attracted students from ten states, and included three, one-week sessions (1984 SMC Concert Program).

To advertise, Locke printed 20,000 brochures, personally visited public schools in Greensboro and surrounding Guilford County, and placed advertisements in local newspapers. Names and addresses were collected from every student and a brochure was sent to the student's home. To promote the SMC beyond Guilford and surrounding counties, Locke purchased state school directories and mailed packets of brochures to the music teachers at secondary schools. Locke recalled enrollment was stimulated because brochures were sent directly to homes where parents became aware of the camp rather than relying on students to inform their families. Although benefits of the SMC were not immediately seen, a substantial increase in School of Music auditions and enrollment occurred in the spring of 1985. Camp attendance also increased. In 2008, 1,772 students attended both weeks of SMC, 628 students were on a waiting list, and approximately 100 employees were hired. Of the 100 employees, all were master or pre-service teachers and instrumental or vocal performers (J. R. Locke, personal communication, August 18, 2008).

To apply for the SMC, students are required to submit an application signed by their music teacher. Instrumental students are assigned a rating on a five-point scale that determines ensemble placement. Thus, students are placed in the instrumental ensembles based upon the recommendation of the band director or private instructor. The goal is to separate the ensembles so that each has equal distribution of above average to below average students, as well as instrumentation. Students are accepted in chronological order

of application receipt, or first-come first-serve. If a level appropriate ensemble is fully enrolled, the student is placed on a waiting list until a position becomes available. Beginning band students must have participated in band for one year and enrolled in grades five through nine. The junior bands include students who are in the sixth through eighth grades and have at least two years of performance experience. The junior orchestra is limited to string students only who have at least two years of playing experience and enrolled in grades six through eight. Senior bands, the senior orchestra, and the senior mixed chorus are for students in the ninth through twelfth grades. Students who wish to participate in piano camp are required to have two years of performance experience, currently studying privately, and enrolled in the sixth through twelfth grades. On Sunday evening, piano students perform an audition for placement in classes, titled Chopin, Beethoven, Mozart, and Schubert, and are assigned based upon ability and age. Each class has two groups of ten students for a total of eighty (J. R. Locke, personal communication, August 18, 2008; Locke, 2008a; Locke, 2008b; P. B. Stewart, personal communication, January 23, 2008).

During the SMC, three goals are expressed consistently to the students and employees. The first goal is to perform music. This includes learning new, exploring new kinds of, and performing music while discussing theory, history, and composition. Locke has insisted, “This is not band camp, or orchestra camp, or choir camp. It is summer *music* camp” (J. R. Locke, personal communication, August 18, 2008). The second goal of the SMC is to enjoy the experience while developing new friendships. Locke has reiterated to both students and employees that “making new friends” is a critical part of

the SMC experience and has stated frequently, “you may like your new friends better than your old” (personal communication, August 18, 2008). Students who have attended without friends from their home are encouraged to be outgoing and become acquainted with new people. The evening activities have been designed to develop new and renew past music camp friendships between students. The final goal of the SMC has continued to be focused upon student safety. At the beginning of the session, rules and boundaries are established by camp administration and teachers. Students must return to the residence halls following the evening entertainment and remain inside until breakfast time the next morning. Students also are required to travel in groups of at least two, and preferably more. All employees have specific duties during the session to ensure the safety of students in attendance (2008 SMC Staff Handbook; J. R. Locke, personal communication, August 18, 2008).

The removal of the jazz band program occurred in 1985. According to Locke, “Jazz bands do not function well on the first come, first serve basis. The number of instruments just doesn’t work out. If I were to [host a jazz program] again, I would request audition tapes, but that does not fit well into our first-come, first-serve idea” (personal communication, August 18, 2008). Another reason for the removal of the jazz bands came from the need to have two dedicated weeks of concert band and orchestra, due to the amount of student interest. Although ensembles occurred over a two-week period, more preparation time was needed to prepare for the number of students who attended. Locke recalled that three, one-week sessions were physically exhausting and the availability of employees to devote three weeks to the SMC was limited. During the

formative years, vocal ensembles, including a show choir, were added, that incorporated choral and vocal faculty.

In the late 1980s, Paul Stewart, Chair of the Keyboard Division at UNCG and the Piano Camp Coordinator, indicated to Locke his interest about developing a piano camp. The piano faculty expressed interest in becoming involved in the SMC partially because of prospective student recruitment, similar to the instrumental area. In addition, the piano camp was to serve as a networking tool between the UNCG piano faculty and area private instructors. Annually, the piano camp has hosted 160 students, and initially increased enrollment of keyboard majors in the School of Music. As well, the faculty developed a working network of private studio teachers, public school teachers, and college/university professors (P. B. Stewart, personal communication, January 23, 2008).

Structure and Schedule of the Summer Music Camp

The structure and timeframe of the SMC has remained consistent since 1983. Each session begins on Sunday afternoon with registration and residence hall check-in. After the evening meal, rehearsals begin Sunday evening when conductors and pre-service teachers meet the students for the first time. Piano camp chorus and auditions occur simultaneously as students leave of rehearsal at varying intervals. Weekly activities include full ensemble rehearsals, section rehearsals (sectionals), musicianship classes, private lessons, evening entertainment, and a significant amount of recreation time in the afternoon. Evening entertainment includes a staff recital, two movies, and a camp party. In the 2009 SMC Brochure, recreational time and evening activities were described as follows:

> To balance the musical and educational experiences of Summer Music Camp, there is a brief opportunity each afternoon for free time. Camp students will have time to relax, visit the game room or bookstore, or have a snack. Other popular activities at camp include two evening movies on campus and a party on the last night. Activities are under the careful guidance of the Music Camp Staff as the well being of each camper is our foremost concern (2009 SMC Brochure).

Locke identified two educational goals of the SMC. First, he expressed the need for several performance "quick fixes" (J. R. Locke, personal communication, August 18, 2008). "Quick fixes" have included recommendations to improve breathing, accuracy, and other basic performance techniques, or fixing malfunctioning instruments. The SMC has provided funding for a technician to repair instruments. The repair technician visits each ensemble regularly to make any necessary repairs to instruments not functioning correctly. A second goal is for students to grow musically in a short period of time. Intense preparation for a performance in one week rather than preparation during the course of an entire semester has contributed to the success of this goal. During the SMC, students are encouraged to develop quickly and avoid becoming disinterested (J. R. Locke, personal communication, August 18, 2008).

Structure and Schedule of Large Ensembles

For students participating in large ensembles, a typical day begins with breakfast, followed by a like instrument or voice sectional, full ensemble rehearsal, or musicianship class. Three instructional sessions occur before and after lunch that students are required to attend. At approximately 3:00 p.m., all students have recreational time in which they can visit with friends, explore campus and the surrounding area, practice, or rest. Following recreational time is the evening meal. Following the evening meal, a sectional

precedes a large ensemble rehearsal that ends around 7:15 p.m. Evening entertainment concludes each night at 9:30 p.m. and students return to the residence halls. The Sunday schedule is much shorter due to check-in and registration. The Friday schedule is modified to allow for the evening concerts, and the students to move out of the dorm. A sample large ensemble schedule is included in Appendix B.

Ensemble rehearsals, sectionals, musicianship classes, private lessons, and the staff recital have exposed students to numerous styles of music. The staff recital has allowed students to observe the teachers and staff perform in a variety of styles and ensembles. Recital performances have included the SMC Trombone Ensemble, string chamber ensembles, solo voice and other instruments, the UNCG Steel Drum Band, a big band, and others. Providing the opportunity for students to see and hear these various groups perform has not only created and awareness in students who may never have seen or heard a particular ensemble or genre, but also informed students of the performance possibilities at UNCG, serving as a recruitment tool for the school.

Throughout the day, private lessons have been scheduled in the Music Building and the Elliott University Center in either half or full hour sessions for an addition fee. UNCG faculty members and graduate students have provided the private instruction to students. If a student requested a private lesson, she or he is required to arrive on time at the specified location. Private instructors have prepared warm-up exercises, technical studies, duets, and other materials for all levels, beginning through advanced, and are required to quickly determine the level of the student. Students bring frequently her or his personal music, including music from the SMC ensemble. In addition to the musical

aspects discussed, the private instructors commented that posture and general performance techniques were the common corrections made during the brief lesson times with the students (M. Follweiler, personal communication, July 24, 2008; T. Humphries, personal communication, July 16, 2008; J. M. Underwood, personal communication, July 17, 2008; N. S. Underwood, personal communication, July 17, 2008).

Daily musicianship classes have included instruction in music theory, genres, and history. Theory lessons have addressed harmonic structures, identifying chords, musical forms, and provide a very broad base for students to pursue further information. Although the classical genre is most frequently stated, many teachers have added popular and world music learning activities, allowing students to relate many styles. When teaching history during musicianship class, instructors have included notable composers, compositions, performers, and ensembles. Important historical events and the effects upon music have also been discussed. Although these general areas are usually addressed, specific topics have varied based upon the instructor.

Désirée Davis-Omburo, a choral teacher in North Carolina and employee of the SMC for 22 years, varied the content of each lesson based upon the age of the group. When teaching high school students, Davis-Omburo focused upon a theme to teach during the session. For younger students, she utilized many physical movements and activities, including eurhythmics (personal communication, July 18, 2008).

Tracy Humphries and Stephen Durr have focused upon areas of common musical interest to students. Humphries, a public school band director, has related “the unfamiliar with the familiar by teaching to the students’ comfort zones and interests.” She has not

attempted to teach the "nuts and bolts" of music, but does "sneak them in" when possible, to create "good, conscious musicians" (personal communication, July 16, 2008). Durr, a chorus and drama teacher as well as musicianship class instructor, has also attempted to enlist the creative interests of students by including YouTube™ and other Internet resources (personal communication, July 17, 2008). Both instructors have varied the intensity of instruction based upon the age of the group, posing more advanced questions for older students and teaching more basic concepts to younger students. Locke did not bring the idea of a musicianship class from the camp at Southeast Missouri State. He stated, "I do not know why we started it; it just seemed like a good idea." Locke has never suggested specific requirements for teachers as far as the curriculum. He simply has hired "people [he] can trust" to teach the classes (personal communication, August 18, 2008).

During the SMC, students spend the majority of time performing with their ensembles, either in full ensemble or sectionals. An emphasis has been placed upon the musical selections made by the ensemble conductors and the design of the individual ensemble curriculum. Senior band and orchestra conductors often select between four and six compositions. Junior band, beginning band, and the junior orchestra conductors often offer five to ten musical selections for performance. Not all music placed in the folder is performed on the final concert; instead, compositions are selected based upon the ability level of the group. Ensemble conductors present musical selections with varying levels of difficulty that include new compositions, contrasting musical styles, standards works from the literature, arrangements of popular musicals, and works the conductors

themselves enjoy teaching and performing (T. Humphries, personal communication, July 16, 2008; E. Q. Rooker, personal communication, July 22, 2008; N. Underwood, personal communication, July 17, 2008).

Bernie Hall, an elementary music teacher and former middle school band director has developed a theme upon which he bases his musical selections for the ensemble. All compositions have an educational purpose and vary annually. Hall has included musical selections performed by his school ensemble previously or selected new works that he wants to explore before performing them during the next school year (B. Hall, personal communication, July 16, 2008). Kyle Auman, a middle school band director, has selected the majority of his compositions based upon the programs performed by his school band. Auman has followed this approach because of his extensive knowledge of the music and is able to teach the SMC students the required intricacies during the limited time available (personal communication, July 22, 2008). Similar to Hall's and Auman's approaches, other ensemble conductors have programmed musical selections performed during the previous school year or summers. The conductor's expertise, experience, and knowledge of specific teaching strategies for difficult passages and technical challenges have facilitated positive experiences and encouraged students in attendance to succeed at a high level of performance.

Goals are established by each ensemble conductor before the beginning of the session and refined after the initial rehearsal. Similar to Locke's statements, ensemble conductors verbalized four common goals. The first focuses upon enjoying the experience, considered by most to be an essential aspect of the SMC. The ensemble

conductors have selected musical works because they understand that students will enjoy the rehearsals and performance. The second goal is energizing students to perform, listen to, and spread a love of music when returning to their school programs following the SMC experience. Ensemble conductors select high quality literature students can, and often, mention to their school band directors to perform the following year. The third goal is to transfer knowledge learned in rehearsal to the concepts discussed in musicianship class, and, most importantly, after the SMC has ended. Furthermore, ensemble conductors have selected repertoire and exercises that require specific skills common in all music that can be transferred easily. Finally, a fourth goal of the SMC conductors has been to foster performance beyond basic technical challenges so that the students present the music with expression and musicianship (J. D. Kirkpatrick, personal communication, July 16, 2008; T. Humphreys, personal communication, July 16, 2008; E. Q. Rooker, personal communication, July 22, 2008; H. S. Turner, personal communication, July 24, 2008; J. M. Underwood, personal communication, July 17, 2008).

Donny Walter, a middle and high school orchestra director, a former SMC student, and who has served as an ensemble conductor, recalled an orchestra performance during which the students performed the music with passion and musicality. He commented that everyone involved, including the students, pre-service teachers, and D. Walter himself, was personally invested in the performance. D. Walter revealed that this performance is his most memorable experience as a student, pre-service teacher, or ensemble conductor of the SMC. Being able to produce a high quality musical event

within one week is an invaluable experience for all involved, students, master, and pre-service teachers (D. J. Walter, personal communication, July 24, 2008).

Ensemble experiences continue during sectionals. During the 45-minute rehearsals, pre-service teachers address areas of concern within the music and offer specialized instruction. The sectionals function similarly to a master class during which the instructor addresses issues common in the group rather than individually. A student who is not participating in a sectional can participate in recreational activities or practice. The sectionals enhance the final performances because intricacies of the music can be corrected and identified away from the large group.

Structure and Schedule of the Piano Camp

The piano camp schedule includes sessions of group piano lessons, supervised practice, ensemble rehearsals and group playing, private lessons, and mixed chorus rehearsals, in addition to afternoon recreational time and evening activities. The piano camp participants receive two, thirty-minute private lessons during the session in which instruction is provided on literature selected by the student. A sample of the piano camp schedule has been included in Appendix C.

The schedule includes group piano classes similar to musicianship classes, private lessons, supervised practice time, piano ensembles, and a mixed chorus. During group piano classes, literature, interpretation, theory, and performance technique have been addressed through discussion and performance. Literature lessons have included standard literature and works the students are studying. Similar to the musicianship teachers, piano faculty have addressed basic theory concepts, including intervallic studies, form, and

keyboard harmonization in-group sessions. During these sessions, students and pre-service teachers often perform selected works in a situation similar to a master class. Supervised practice times allow students to work on ensemble music and solo literature under the guidance of a pre-service teacher. Similar to instrumental sectionals, areas of concern within the music are addressed and discussed for both piano ensemble and solo literature.

As suggested by Barbara Furr and Thomas Swenson, both private piano studio instructors and SMC faculty, heavily emphasized in the piano camp curriculum is ensemble participation, both piano ensembles and the mixed chorus. For many young pianists, no ensemble opportunities are provided in a typical private instruction setting. Selected by the piano faculty, ensemble literature can be successfully prepared and performed in the time limitations. While performing in small ensembles, students are exposed to chamber music opportunities that include performing with peers, accompanying a soloist, and learning to perform as a group. Opportunities for chamber music often are limited in the traditional private piano setting (B. W. Furr, personal communication, July 22, 2008; P. B. Stewart, personal communication, January 23, 2008; T. Swenson, personal communication, July 23, 2008).

The choral experience has provided students an opportunity to learn to sing, perform individual parts within a large ensemble, and develop a more refined sense of phrasing, breathing, and identifying melodies that can be transferred into piano performance (B. W. Furr, personal communication, July 22, 2008). To teach students to use their voice correctly, Davis-Omburo has used specialized warm-up routines that

allow students to develop correct singing techniques without harming the voice. The warm-up exercises also teach students to sing and perform successfully (D. Davis-Omburo, personal communication, July 18, 2008). Frequently, piano camp students enjoy singing in the chorus so much, they join their school chorus or study private voice as a result of their experience at the SMC. Stewart commented his son began taking private voice lessons following his camp experience and has continued to sing even as an adult (P. B. Stewart, personal communication, January 23, 2009)

Experiences for the Summer Music Camp Students

Dilley (1982) reported on the effects of a summer band camp upon students' sight-reading abilities, musicality, and self-esteem. Using standardized music tests and questionnaires, Dilley reported no significant effects on students' abilities to sight-read or play more musically ($p = >.05$). Student survey responses revealed an increased awareness of sight-reading and musicality, but performance abilities were not enhanced. An improvement in students' self-esteem and an increase in positive attitudes toward music, personal performance ability, knowledge of music, and participation in local band programs were reported (Dilley, 1982). These developments also were evident as a result of participation in the UNCG SMC. No replication studies, however, have tested the effects of participation on students' ability to sight-read as a result of the SMC. Students sight-read during the initial rehearsals and in private lessons. Following the initial rehearsals, students are not typically provided opportunities to sight-read.

Students who attend the SMC are afforded opportunity to learn about music from performance teachers, both ensemble conductors and the pre-service teachers, who utilize

a variety of teaching techniques and ideas. Students are given an opportunity to experience and hear musical interpretations by individuals who are not their local instructors. The assumption is this: instructors change students' perspectives about performance techniques and styles. The pre-service teachers who lead sectionals are becoming experts at their own instruments and capable of providing instruction based upon their perception of the individual needs of the student, rather than conductors who are specialized in a different instrumental or vocal area. Also, students are able to enroll in an optional private lesson from a master teacher. As stated by N. Underwood and other private instructors, these lessons address posture, tone production, and other basic techniques, including correct fingerings and embouchure formation. Thus, many common problems of beginning, middle school, and high school students can be addressed, albeit in a brief time frame (N. S. Underwood, personal communication, July 17, 2008).
D. Walter, when reflecting upon his experiences as a music camp student, remarked, "It was fun to attend the SMC and be taught by a real bassist, rather than the orchestra director who was a violinist." D. Walter continued, "it was a great experience to come and be surrounded by other music nerds" (D. J. Walter, personal communication, July 24, 2008).

Youth programs, both summer and after school, meet the intellectual, social, and emotional needs of children while enhancing self-concepts. Students who attend youth programs similar to the SMC have positive experiences for multiple reasons. Primarily, talent levels are similar, and students with like abilities are grouped together. Because abilities are similar, demands and goals are set at a high standard. Furthermore, students

develop an "independence and enhancement of general living skills in residential programs because of living away from home on one's own" (Oslzewski-Kubalis, 2007, p. 19). Summer music programs allow music students to continue specialized instruction because, as written by Oslzewski-Kubalis (2007), parents "may not be knowledgeable enough to instruct their children in the talent area beyond a certain point or to provide appropriate educational materials (Thompson, 2001)" (p. 14). Heather Turner, a middle school band director and former student of the SMC, stated, "the experience made me grow up." Turner elaborated by saying she had to solve problems independently without the assistance or interference from parents or guardians (personal communication, July 24, 2008). Sonya Ferguson, a middle school band director and head dorm resident, also commented that students learn to deal with everyday "drama" that occurs in relationships, personal struggles with homesickness, and learning to take care of oneself, including waking up, being on time, and eating (S. Ferguson, personal communication, July 23, 2008).

Neil and Joanna Underwood commented that their daughter frequently attended the SMC to visit with friends. J. Underwood remarked, "Students return to visit with friends at camp. The SMC is the only time many of them get to see each other" (personal communication, July 17, 2008). These relationships have stretched not only beyond local communities, but also across states and continue to develop during rehearsals, meals, evening entertainment, and afternoon recreational time. Summarizing the comments of many former students and teachers, "students can be social without being monitored and can find others with similar interests" (B. W. Furr, personal communication, July 22,

2008; S. Ferguson, personal communication, July 23, 2008; H. S. Turner, personal communication, July 24, 2008; D. J. Walter, personal communication, July 24, 2008).

Teachers suggested that a change in student behavior occurs following the SMC experience. At the SMC, students not only gain new perspectives on music, both performance and literature, but also return to their school energized and excited about performing. Edgar Rooker, a retired band director, reported that students from the SMC were more mature about performing, had learned to perform at a higher level, and "came back to school aglow" (personal communication, July 22, 2008). Likewise, Barbara Walston, a band director and history teacher, stated "students returned from the SMC enthusiastic about the upcoming school year and participating in band" (personal communication, July 23, 2008).

Walston, and other school conductors whose students attended the SMC have accepted and encouraged recommendations of literature performed at the camp, exposing other member of the school music program to the activities, rehearsals, and events experienced during the summer. For students from smaller programs, the SMC has provided opportunities otherwise unavailable. The SMC ensembles consistently utilize a complete range of instrumentation, allowing for a wider selection of literature. Likewise, percussion students who attend are afforded opportunities to perform on functioning and quality instruments (J. D. Kirkpatrick, personal communication, July 16, 2008; B. H. Walston, personal communication, July 23, 2008).

Furr commented that the SMC experiences "augment students' love of music. . . . Once students attend, they are addicted to the SMC and playing the piano." Furr

speculated that this is true because the SMC employees are enthusiastic, and students "feel comfortable being themselves while not being hounded" (personal communication, July 22, 2008). Hall recalled that students have returned from the SMC and "spread a love and enjoyment of the arts to their friends and classmates. . . . The SMC provides motivation to continue in music and the amount the students learn here is incredible" (B. Hall, personal communication, July 16, 2008).

Students return annually to perform music in ensembles, take private lessons, make new friends, increase knowledge, and become generally better musicians. Often, attending the SMC has influenced student's decision in the selection of college or university enrollment. Bergee, et al. (2001) reported that summer music camps, in addition to other musical experiences, influenced students' choices to become music majors (K. Auman, personal communication, July 22, 2008). Although not the defining factor, former students of the SMC Jim Kirkpatrick, Heather Turner, and Donny Walter were influenced by the experience when they elected to attend UNCG as music education majors (J. D. Kirkpatrick, personal communication, July 16, 2008; H. S. Turner, personal communication, July 24, 2008; D. J. Walter, personal communication, July 24, 2008).

Success of the UNCG Summer Music Camp

Locke speculated that the SMC has continued to be successful because of two specific reasons. Mailing the SMC brochure to the parents directly and effective marketing is the first reason. Second, "the SMC administration sweats the details more than anyone else" (J. R. Locke, personal correspondence, August 18, 2008). Locke also credited about the continuity of the staff, including the SMC administration, conductors,

and pre-service teachers who have returned annually as rehearsal assistants. Two individuals have contributed to the continuity: Locke, founder of the organization, has served as Camp Director of the SMC since 1983, and Randy Kohlenberg, Professor of Trombone, has served as the Associate Camp Director since 1985. Numerous camp conductors and teachers of the SMC have provided service in varied capacities for over 20 years. Locke stated, "I have invested myself 'up to my eyebrows' and do so every single year. You cannot be successful if you do not give 100%" (personal communication, August 18, 2008).

The master teachers interviewed suggested that the SMC has been successful because of the overall organization, including administrative preparation before students arrive, the process of student registration, and the follow up after the session. The experience of the SMC staff has aided in the organization and has tended to minimize problems that arise during the week. Staff members have become accustomed and experienced in addressing and resolving problems that occur without the guidance of the administrators and many potential problems have been anticipated and addressed (T. Humphreys, personal communication, July 16, 2008; E. Q. Rooker, personal communication, July 22, 2008). Furthermore, as N. Underwood stated, "the SMC administration 'rolls out the red carpet' when the students and parents arrive," accommodating guests in various ways (personal communication, July 17).

To accommodate parents and students, the SMC staff, including master and pre-service teachers, office support staff, and administration, is visible and willing to assist all visitors to the UNCG campus. During registration, teams manage refreshments, move and

relocate large instruments to rehearsal sites, direct traffic and parking, assist students and parents with directions to the residence halls, rehearsal sites, and the dining hall, and any other assigned tasks. During the final concert, the same staff members sell tee shirts, take orders for compact disc recordings, distribute programs, provide directions for leaving the campus and Greensboro, assist audience members in locating seats for the concert, and serve as stage crew/staff.

The SMC has been a self-sustaining program financially since its founding. Locke stated, "The UNCG School of Music really has never spent a dime on camp. Support comes straight from the fees the students pay." From the SMC another event evolved, the Carolina Band Festival and Conductors Conference (CBF), that has been held annually for more than 20 years at UNCG. Opposite from the goal of the SMC, which is the inclusion of all, the CBF is selected from students' audition recordings. Only a specific number are invited to participate. Locke stated:

> The CBF is the flip side of camp in that membership is based upon audition rather than first-come, first-serve. It is very selective and you get an invitation based upon how well you play. CBF is our very own all-state band. It has been an important recruiting and out reach tool for the university (personal communication, August 18, 2008).

Being financially self-sustaining, the SMC has been able to purchase equipment and has been largely unaffected by state and institutional budget issues. The SMC has purchased new ensemble literature and small percussion instruments annually. In addition, repairs have been completed for percussion instruments borrowed from area band programs. Repairs to percussion instruments not only has provided students with functioning

equipment, but also has established a positive relationship with local school band directors (R. B. Kohlenberg, personal communication, August 20, 2008; J. R. Locke, personal communication, August 18, 2008).

At first, leaders at UNCG were unsure about the probable success during the initial years of the SMC and whether it would succeed. The UNCG School of Music had attempted to organize a music camp in the mid 1970s that was unsuccessful. During times when the instrumental music area struggled to sustain enrollment, the number of employees available to work for the camp also was limited. Locke commented about his own fears of the music program at UNCG and the SMC:

> Literally, when we started the SMC, we were totally desperate. I was completely and totally uncertain that I could make a go of it at this school. Whether I would succeed; whether I would fail; whether I could make progress. I was completely uncertain. Things were far worse when I got here then I was led to believe during the interview. My first year, we were desperate. There were three trumpet players who were expected to perform in Wind Ensemble, Concert Band, Orchestra, and the jazz band. We all wanted them even though none of them were particularly good. I brought in alumni and paid them to play in the ensembles. In January of 1983, the Wind Ensemble was 36 players. When I went to the first concert band rehearsal, there were 18 players, 9 of which were flute players. I worked so hard and things did not get better. I know in that third year (1985) we turned the corner and began to attract students, including six freshmen trumpet students. The program definitely improved. (Personal communication, August 18, 2008).

In 2009 the UNCG School of Music sustains approximately 600 music students taught by 80 faculty members. The UNCG Wind Ensemble maintains an annual membership of approximately 65 performers and has performed at the Lincoln Center (Washington, D.C.), the American Bandmasters Association Conference, the College Band Director's National Association both regional and national conferences, and numerous North

Carolina Music Educators Association Conferences. The success of the School of Music, in part, can be attributed to the success of the SMC. Enrollment and growth in the school appeared to coordinate with the growth of the camp.

As stated, The Summer Music Camp at the University of North Carolina at Greensboro is the largest camp of its kind in America. Founded to increase enrollment in the instrumental area of the School of Music, the SMC has developed into an effective field experience for pre-service teachers in addition to student recruitment for the university. Providing opportunities for students to perform music and enjoy the experience while being conscious of safety in a residential summer program, the SMC enrollment has reached maximum capacity annually. Students have participated in numerous activities, including large ensembles, musicianship classes, private lessons, and sectionals. To facilitate the camp activities, pre-service teachers have been employed to augment instruction provided by master teachers who conduct ensembles and to provide primary instruction in sectionals and private lessons. Musical and non-musical teaching situations, as well as administrative duties and tasks, provide invaluable experiences for pre-service teachers during the two sessions. Specific activities that benefit future music educators and the impact of the SMC on teaching careers are presented later in the document. Chapter 3 includes a review of literature relevant to pre-service teaching experiences.

CHAPTER III

THE IMPACT OF FIELD EXPERIENCES UPON PRE-SERVICE AND BEGINNING TEACHERS

Teacher education programs have integrated varied teaching experiences into the curricula. Calderhead and Robson (1991) wrote:

> One of the essential aims of teacher education is to enable [pre-service] teachers to develop their knowledge and understanding of subject matter, children, teaching strategies, and the school curriculum, and to help them draw upon this knowledge in the shaping of their classroom practice (p. 1).

Through peer teaching, pre-student teaching, and student teaching experiences, the opportunity has been provided to associate actual situations with theories and ideas learned in the collegiate classroom. Learning to teach by actually teaching corresponds with Elliot's (1995) praxial philosophy of music education in which students learn through participation rather than listening or analyzing. The praxial philosophy of music education transfers to teacher education programs through field experience. For the purpose of this study, "actual teaching" refers to pre-service teachers providing instruction to students in elementary and secondary schools. In these situations, pre-service teachers are afforded complete instructional control.

Many pre-service teachers felt unprepared when entering their career following the time in an undergraduate teacher education program.

> No matter how much teachers learn during pre-service preparation, learning teaching inevitably occurs on the job. First-year teachers essentially have two jobs: they have to teach and they have to learn to teach. . . . Pre-service teachers are unfamiliar with different cultures and ethnicities. They are unfamiliar with motivational techniques that must be used. Teachers need experiences beyond their own (Calderhead & Robson, 1991, p. 66-69).

To prepare for actual teaching situations during teacher education programs, pre-service teachers are required to complete numerous field experiences. "Although the cooperating teacher can suggest, advise, and warn, only experience can bring reality to the [pre-service teacher] concerning the many facets of classroom activity labeled 'teaching'" (Wentz, 2001, p. 175).

Teacher education programs have replicated actual situations through peer teaching experiences. Peer teaching experiences have typically included mock lessons taught in a controlled environment where pre-service teachers practice instructional techniques to teach specific skills, are provided multiple opportunities to practice teaching a group of students, and receive live and post session feedback from their professors and peers. Teacher education programs have assisted the creation of images, or personal ideas, and models for the pre-service teacher that influence teaching styles, curriculums, and perceptions of success through lectures, methods courses, and self-evaluation (Calderhead & Robson, 1991). These experiences, although beneficial, are not comparable to actual teaching situations in schools due to the peer relationship between the pre-service teacher and mock students.

Dewey (1904) outlined five progressive levels of a pre-service teacher's field experience. First, the pre-service teacher observes the master teacher and students in the

classroom. Observations are not intended to learn teaching techniques, but rather, to gain a sense of the school environment as a whole, including "interaction of the mind, to see how teacher and pupils react upon each other–how mind answers to mind" (p. 155). During the second level of practice, the pre-service teacher assists the master teacher, including administrative tasks and working with children who need extra instruction in a one-on-one situation. The third level is observation, concentrating upon teaching techniques and classroom management. As proposed by Dewey, collaboration between the master and pre-service teachers in planning instructional material and activities when pre-service teachers reach this level. Dewey suggested that the pre-service teacher "be given actual teaching to do" in the fourth level. He stated, "[pre-service teachers] should be given to understand that they not only are *permitted* to act upon their own intellectual initiative, but that they are *expected* to do so" (p. 167). Level five is necessary only if adequate means are available and entails affording the pre-service teacher complete instructional control for her or his own group of students in a self-contained classroom beyond the watchful eye of the master teacher.

As reported by Schulz (2005), field experience is effective if it serves as an inquiry-based practicum and not limited to practice teaching. Schulz cited Dewey, Goodlad, and Zeicher, as individuals who raised concerns about the traditional practicum experience where the pre-service teacher serves as an apprentice. Schulz reported, "Zeicher also viewed the practicum as an important opportunity for growth and learning, rather than for demonstrating things already learned" (p. 148). Zeicher (1996) described three types of field experiences. Pre-service teachers are not only placed in a

sink-or-swim situation, as consistent with the apprenticeship practicum, but also given the opportunity to refine skills and "develop the ability to act in ways consistent with the ideology of the courses," as described in the applied-science practicum (p. 221). Zeicher labeled the third practicum the inquiry-oriented practicum in which pre-service teachers develop educational theories and practices of their own based upon information learned in the classroom. Schulz (2005) reported, inquiry-based experiences augment "critical thoughtfulness about teaching, encourage resistance to the implication of ineffective schooling practices, and hold the promise of nurturing the intellectual development and professional growth of teacher candidates" (p. 165). Likewise, Moore (2003) stated, "the focus of pre-service teachers during [student teaching] often shifts toward procedural concerns and routine tasks (Fuller, 1969; McBee, 1998) and away from the more desirable focus on teaching as an inquiry-based practice (Cochran-Smith & Lythe, 1993)" (p. 31).

Pre-student teaching experiences have allowed pre-service teachers to associate theories learned in the classroom with actual teaching situations through experience and personal reflection, "build[ing] a praxis for teaching that acts as a personal and theoretical knowledge base" (Moore, 2003, 33). Because teachers, pre-service or otherwise, learn from personal experiences throughout their career, the responsibility of teacher educators has been to prepare teachers "not as followers, drawn along, but as professionals who are thoughtful, reflective, inquiring, self-directed, and active participants in goal setting and decision making" (Schulz, 2005, p. 149). By participating actively in goal setting, both

individually and with colleagues, and reflecting upon successes and failures, pre-service and beginning teachers quickly develop into master teachers.

> New teachers require significant support to become effective implementers of all they need to know and do in their classrooms. Much research on new teacher development demonstrates that [pre-service] teachers learn best when they can build their own knowledge and curriculum, share ideas with colleagues, and apply these new learning's in their practice. (Krueger, 2001, p. 51)

Boney and Rhea (1970) outlined three goals of the student teaching experience in music. First, the pre-service teacher gains insight not only into the music program, classroom, or grade level with which they are associated with, but also into the school as a whole through observations that begin immediately upon arrival. Second, pre-service teachers require opportunities to use knowledge and techniques learned during the teacher education program. Using knowledge and techniques developed/learned in the teacher education program corresponds with Dewey's and Zeicher's beliefs of using theory during practice. Boney and Rhea's third goal is to allow the pre-service teacher to become confident in all aspects of being a master teacher. This includes the development of knowledge bases, teaching skills, evaluating students, and working with colleagues. The student teaching experience "fosters a professional attitude and a desire for professional growth" (Boney & Rhea, 1970, p. 2).

The goals outlined by Boney and Rhea are not limited to the student teaching experience. Through peer and pre-student teaching experiences, during which pre-service teachers prepare and teach lessons and activities, the same goals have been accomplished in a microcosm of the semester. Boney and Rhea encouraged pre-service teachers to

experiment, within reason, implementing different pedagogical philosophies while maintaining the responsibility of educating the students. Although experimentation can be beneficial, educational perspectives do not change fundamentally during student teaching. Tabachnick and Zeicher (1984) reported, "most student teachers grew increasingly comfortable with their initial positions, more confident in their abilities to handle a classroom in their preferred styles, and increasingly less fearful of the potential threat posed by observations and evaluations of their teaching" (p. 33).

Queens University in Kingston, Ontario, Canada, restructured the teacher education program to include more field experiences early in the undergraduate curriculum. A planning committee adopted the philosophy that learning to teach by actually teaching leads to an individual quest for professional knowledge. A pilot program was implemented that placed pre-service teachers in long-term field experiences during the first and second years of the teacher education program. Unlike traditional teacher education programs, when experiential sequences are planned near the conclusion of study, the early opportunities allowed students to relate personal experiences with theories and techniques learned in the courses that were to follow (Upitis, 1999).

Pre-service teachers responded well to the early field placements at Queens University. Cotton (1999), a pre-service teacher at Queens University, remarked, "I gained more knowledge about successful classroom teaching by practicing teaching in a classroom than I did sitting in one as a student" (p. 71). The pre-service teachers participated in staff meetings prior to the school year, witnessed student behaviors on the first day of school, and learned techniques to establish routines at the start of the school

year. The length of the practicum also allowed the pre-service teachers to connect theory and practice, develop effective classroom management techniques, work with other professionals in collaborative efforts, and learn how to communicate with students while fostering success. Through the field experience, Cotton gained invaluable experiences that fostered growth in his professional career including the establishment of a professional network.

Bullough (1987) described three stages of teaching that occur at various points from the beginning of pre-service teachers' collegiate career through the first years of teaching. The fantasy stage begins:

> When an individual "starts to think seriously about becoming a teacher" (Ryan, 1986, p. 10). During the fantasy stage the imagination runs wild with images of spellbound young people eagerly awaiting the next teacher pronouncement. . . . The fantasy stage is interrupted by student teaching (p. 234).

The survival stage occurs during the first year of teaching when difficulties with classroom management and the establishment of goals begin. Bullough described the struggles of one first year teacher, Kerrie, who had difficulty establishing goals and disciplining disruptive students. During the survival stage, Kerrie developed, through trial and error, pacing techniques and established goals that kept students on task. The techniques and goals produced a productive and effective teaching and learning environment. The final stage Bullough described is the master teacher stage. Although pre-service teachers cannot reach the mastery stage until completion of the teacher education program leading to professional licensure, the fantasy stage and survival stage

can be altered through participation in summer youth activities during the pre-service experience.

A common fear for pre-service and beginning teachers is maintaining discipline in the classroom, as noted in the previous situation. Discipline relates directly to classroom management skills, including teacher preparation, pacing, and information. Lack of preparation, paying special attention to one student or group of students while ignoring others, pacing that is too slow or fast, inappropriate behavior, poor instructional delivery, and other problems are commonly experienced by pre-service and beginning teachers. Beginning teachers develop their own personal classroom management techniques while continually adapting to meet the needs of the students (Kellough, 2008; Wyatt & White, 2002).

Marchesani (2007) presented four principles of classroom management. First, a successful teacher has a positive attitude. A welcoming classroom is established when rules and routines are delivered in a positive voice. Understanding all students are different is the second principle. This principle includes educational or physical backgrounds and needs of the students. According to Marchesani's third principle, personal beliefs and biases are not allowed to influence actions inside the classroom. Lastly, materials have to be organized and delivered to maximize instruction. Marchesani wrote, "If you want to minimize behavior problems, you must maximize your instruction. . . . The classroom management plan is not only a document; it is a blueprint for success – your's and your students'" (p. 78). Later, Marchesani wrote, "To maintain a

harmonious classroom environment that is relatively free of behavioral interruptions, put great effort into the teaching program and develop engaging, fulfilling lessons" (p. 81).

Aitken and Mildon (1991) discussed an experience of a beginning teacher, Samantha, who struggled with classroom management, planning, and utilizing ideas and techniques offered to her by established teachers at the school. Over time, Samantha developed distinct routines and teaching techniques, greatly improving classroom management and students' time on task. When describing her pre-service teacher experiences, Aitken and Mildon wrote, "Samantha never got to a point in the practicum sessions where she felt in control." (p. 146). Through observations of master teachers, peer teaching, and field experiences, pre-service teachers have developed their own style of classroom management, determined effective and ineffective instructional techniques, and possibly avoid situations similar to Samantha's.

The first years of teaching can be stressful for teachers because ideas developed in teacher education programs may drastically differ from actual situations. Becoming acclimated to the daily routine of a school setting can often take two or three years for beginning teachers:

> A major difficulty for beginning teachers is their limited repertoire of classroom strategies. Although some beginning teachers have had exceptional preparation, others complain that pre-service preparation does not adequately prepare them for actual teaching. Many describe their college classes as too theoretical and irrelevant to actual teaching. In some instances, field-based training experiences might be meager and might not give sufficient time and practice to develop proficiencies. As a result, beginners rely more on their own ideas to develop teaching practices than on their formal training.
>
> Problems also result because first-year teachers are given general training and are expected to teach in specific school settings. The sociological settings, ability

> ranges, goals, and cultures vary greatly among schools. New teachers are expected to apply generalized knowledge to concrete situations (Brock & Grady, 2007, p. 18).

According to Zeicher and Tabachnick (1981), the student teaching experience often "washes out" the ideologies and skills learned in teacher education programs, moving away from the liberal and progressive strategies of the college or university and into traditional teaching values. The authors reported practicum placement, including supervising teachers, students, and school ideologies, attitudes of pre-service teachers, and demands upon the student teacher "play major roles in the reversal of views formed at the university. . . . Formal training in pedagogy at the university is seen as playing little part in altering earlier and traditional teaching perspectives" (p. 8). As reported by, Tabachnick and Zeicher (1984) numerous studies suggested that student teaching has not influenced future teachers, but rather, solidified their personal beliefs and perspectives about teaching. Tabachnick and Zeicher also stated, "some have argued that student teaching does not have a significant impact on the development of teachers" (p. 29). Tabachnick and Zeicher reported the data collected in their study "did not result in a homogenization of teacher perspectives. Students came into the experience with different teaching perspectives, and significant differences among students remained at the end of the [student teaching] semester" (p. 33). They continued, "Our findings . . . are contrary to the conventional wisdom in the field and to the results of numerous studies indication that students teachers' attitudes and perspectives are significantly altered during student teaching" (p. 34).

Field experiences during the teacher education program have allowed pre-service teachers to integrate theories learned and discussed in the classroom into practice with students who are not their own peers and classmates. Although limited control is delegated to the teacher during pre-service teaching experiences because of limited time constraints, the student teaching experience affords substantial control in the classroom setting. Likewise, the student teacher typically has remained within the constraints placed upon them by the supervising teacher, including classroom management and discipline techniques.

Furthermore, pre-service teachers frequently do not have the opportunity to experience student growth from the beginning of the year through the final concert or examination in a typical field experience. Summer youth programs have allowed pre-service teachers not only to view student progression through a project or curriculum from beginning to end, but also to develop personal teaching techniques and strategies, classroom management skills, and discipline techniques. Moreover, pre-service teachers who have participated in summer youth programs experience multiple opportunities to provide instruction to children from varying socio-economic backgrounds, of all ability levels, with disabilities and other special needs, and all ages, interact with parents and guardians, and accomplish many administrative tasks while transferring theories into realities in a controlled teaching environment.

Summer youth programs similar to the University of North Carolina at Greensboro Summer Music Camp utilize master teachers who guide pre-service teachers in instructional techniques, creating an apprenticeship and inquiry-based practicum

experience. Unlike field experiences during teacher education programs, summer youth programs afford pre-service teachers administrative, teaching, and non-teaching duties that are comparable to actual teaching situations, providing opportunities to reflect upon experiences with colleagues. By participating in summer youth programs, pre-service teachers can refine and learn skills that allow them to be more successful in the first years of teaching. The following chapter includes a discussion of the extensive duties assigned and performed by pre-service teachers, as well as the actual teaching situations that can be comparable to experiences had during the SMC.

CHAPTER IV

PROFESSIONAL EXPERIENCES FOR PRE-SERVICE TEACHERS DURING THE SUMMER MUSIC CAMP

For a pre-service teacher, a typical session of the Summer Music Camp (SMC) involves duties and responsibilities that include assisting with organizational tasks, music planning, preparation, and distribution, rehearsal set-up and scheduling, providing additional specialized instruction to students individually and in small groups, rehearsing large ensembles, assessing student performance, and meeting the requests of the ensemble conductor. These duties and responsibilities are similar, if not identical, to actual classroom situations. The pre-service teachers develop strategies and implement effective discipline procedures in collaboration with colleagues. The SMC reinforces ideas and teaching techniques learned in teaching methods classes within the teacher education program.

Elliot's (1995) praxial philosophy of doing and practicing while incorporating learned theories and techniques are present throughout the SMC experience. Pre-service teachers are active participants of student instruction and supervision during rehearsals, meals, afternoon activities, evening entertainment, and in the residence halls. Although the majority of learning is done through practice, theories and teaching techniques are discussed with peers and master teachers after rehearsals, between activities, during recreational and meal times, and after students have returned to their rooms at the end of the day. Sharing and comparing ideas and techniques, along with individual reflections

and peer mentoring is a crucial development during the SMC. Experienced pre-service teachers offer support to colleagues with less experience, including teaching strategies and classroom management techniques to be used during section rehearsals (sectionals).

Administrative Duties of Pre-Service Teachers

Administrative duties performed by pre-service teachers during the two sessions of the SMC reflect typical requirements of actual teaching situations. The majority of these activities, however, occur during the Sunday registration and on Friday when students prepare for concerts and leave the residence halls. The staff handbook contains specific duties to be completed and everyone is assigned a responsibility. In the registration line, pre-service teachers register and notify students of their ensemble placement, collect the ten-dollar key deposit, medical form, and any other information needed by the SMC, fasten the hospital identification bracelet, and, possibly most important, meet the students. Other responsibilities include selling reeds, valve oil, strings, and other necessities at the camp store, the reception where cookies and beverages are available, and large instrument drop off and delivery. Pre-service teachers are also assigned to the residence halls where they meet the students, assign rooms and roommates, and distribute keys and proximity cards.

All duties during the SMC registration require an extensive amount of responsibility and provide opportunities to manage money and important documents as well as dealing with paperwork. Kottler, Kottler, & Kottler (2004) reported that many pre-service and beginning teachers have difficulty managing paperwork, including attendance rosters and personal documents. The SMC prepares pre-service teachers to

manage paperwork and other important documents in their career, as each is responsible for maintaining her or his staff handbook and delivering documents to the administration and ensemble conductors.

Pre-service teachers are responsible for taking attendance, preparing the rehearsal site, distributing music and other instructional materials, maintaining the daily schedule, and other tasks assigned by the ensemble conductor or the SMC administration (R. B. Kohlenberg, personal communication, August 20, 2008). Teachers, pre-service, beginning, and master, must be organized and prepared. The SMC emphasizes the value of preparation throughout the sessions. Rebecca MacLeod, Conductor of the Senior Orchestra and Teacher Educator in the UNCG School of Music, recalled pre-service teachers learned the value of rehearsal site preparations through negative experiences early in the session. She consulted pre-service teachers who did not accomplish all goals that had been set prior to a sectional. A shortage of instructional time was caused by the pre-service teacher's arrival at the scheduled start time of the rehearsal, rather than 10 or 15 minutes early to prepare the room. Before the next sectional, the instructors arrived early to accomplish room preparation. The rehearsal began at the designated time and all of the goals were accomplished (R. MacLeod, personal communication, July 24, 2008).

Establishing a routine before the rehearsal, in addition to being prepared, is important for pre-service teachers to insure a successful, productive, and effective experience. When rehearsal spaces are not prepared and instructors do not have a plan, students become off task and misbehave. Wong and Wong (2001) reported:

> Ineffective teachers have classrooms that are not ready. Confusion leads to problems; problems lead to misbehavior; and misbehavior leads to constant tangling between teachers and students. . . . A successful teacher is ready: the work is ready; the room is ready; the teacher is ready (pp. 91-93).

Pre-service teachers do not formally develop lesson plans during the SMC. They are required, however, to determine specific concepts of performance to be addressed during sectionals as the session progresses. Planning occurs at the beginning of the session when a strategy is developed to prepare rehearsal sites and effectively begin and end each sectional.

Following dress rehearsals on Friday and before final concerts on Friday evening, pre-service teachers return to the residence halls to monitor students while belongings are gathered and relocated to parents' vehicles. During this time, pre-service teachers inspect each room and approve the cleanliness before students leave the UNCG campus. The student's ten-dollar key deposit also is refunded when keys and proximity cards are returned to the SMC staff, again requiring pre-service teachers to maintain money, keys, and other important documents. During this time, pre-service teachers interact with parents and other campus visitors in addition to the SMC students. Upon arrival at the concert sites, pre-service teachers immediately report to assigned duties as designated in the staff handbook.

During Friday concerts, compact disc recordings of the final performances and tee shirts are sold, requiring pre-service teachers to again manage money and order forms while interacting with students, parents, and guardians who accompany the children. Abilities to communicate simultaneously with students and their parents are often

underdeveloped in pre-service teachers. Texts provide strategies to interact with parents and guardians of students during parent-teacher conferences, open-house/meet-the-teacher settings, or when contacting parents at home (Wyatt & White, 2002). During teacher education programs, pre-service teachers discuss interactions with parents. Pre-service teachers, however, are rarely afforded the opportunities to practice these interactions, even during student teaching. Employment participation during the SMC requires pre-service teachers to interact with parents on a regular basis. As suggested by the SMC administration, staff is visible and available to communicate with students and assist parents during the Sunday registration and Friday evening concerts. Pre-service teachers who are assigned as day, or non-residential, camper chaperones have the opportunity to interact with parents nightly as students are escorted to specific locations following the evening activities (R. B. Kohlenberg, personal communication, August 20, 2008; J. R. Locke, personal communication, August 18, 2008).

Teaching Responsibilities of Pre-Service Teachers

As stated previously in Chapter Three, five progressive levels of pre-service teaching were outlined by Dewey (1904); Pre-service teachers:

1. observe the master teacher and students in the classroom,
2. assist the master teacher, including administrative tasks and working with children who need extra attention in a one-on-one situation,
3. observe teaching and classroom management techniques,
4. are to be "given actual teaching to do . . . and understand they are not only *permitted* to act upon their own intellectual initiative, but that they are *expected* to do so" (p. 167), and

5. are to be afforded complete instructional control of her or his own group of students away from the supervising teacher.

These levels are present in the SMC pre-service teaching experience, and furthermore, the first three occur during the initial rehearsal. Rehearsals begin with the master teacher interacting with the ensemble while pre-service teachers perform their administrative task of taking attendance. The pre-service teachers record personal notes of instrumentation, ensemble layout, routines as specified by the conductor, and student names. The first rehearsal of the session is identical to a typical first day of school during which the conductor establishes routines of entering the room and beginning the rehearsal, expectations of the ensemble, both individually and as a group, and behavioral rules. Likewise, at the end of the rehearsal, routines are established to gather materials, safely return instruments to cases, and leave the rehearsal space in an orderly and efficient manner. Few, if any, field experiences occur on the first day of school due to scheduling conflicts and other activities at the beginning of the semester. Therefore, first-year teachers are typically unfamiliar with effective strategies used to implement rules and routines in the classroom. This simulation of the first day of school is beneficial to the pre-service teachers, allowing them to observe and analyze techniques to successfully begin a semester or year.

During Sunday registration, ensemble conductors arrange the rehearsal room in the desired fashion, distribute the music folders, and prepare for the beginning of rehearsal. Some conductors make nameplates to hang from the music stand so she or he can refer to the students by name during the rehearsals. Preparing the learning space so

rehearsal can start immediately is crucial to the success of the ensemble as Wong and Wong (2001) reported. Similar to the first day of a new school year, adjusting to the new environment can be a stressful time for students and teachers alike. The first rehearsal is identical to Dewey's (1904) belief that pre-service teachers gain a sense for the school environment by observing the methods, routines, discipline techniques, and expectations of the master teacher, in addition to students' reactions to the conductor's behavior, what he referred to as "interactions of the mind" (p. 155).

Dewey (1904) suggested assigning pre-service teachers with administrative tasks as his second progressive level. When the administrative duties of the pre-service teachers are completed, observations of rehearsal and classroom management techniques of the master teacher begin, as well as, individual teaching sessions with students who need assistance, Dewey's third stage. The pre-service teachers observe students in the ensemble and the master teacher simultaneously. During these observations, the pre-service teacher identifies student errors. Suggestions are intended to improve posture, basic playing technique, assessing and correcting individual performance errors, and addressing any behavior problems that occur. Ensemble conductors encourage pre-service teachers to become involved with individual students who have instructional needs during the full ensemble rehearsal. Observing the master teacher allows pre-service teachers to determine rehearsal techniques that are effective or ineffective with particular groups of students. Working with and observing small groups also allows pre-service teachers to become familiar with the students in which they are responsible for teaching during sectionals. Becoming familiar with students is a skill required by all educators to

ensure instructional time is utilized effectively. Maximizing instructional time in sectionals is necessary during the SMC due to the limited time available to learn and refine musical selections in the large ensemble rehearsals. The pre-service teachers quickly identify learning styles and effective delivery techniques to be used during individual, small, and large group situations.

A primary responsibility of the pre-service teachers is to lead sectionals without the supervision of a master teacher, identical to Dewey's fourth stage of actually teaching. Sectionals occur to "address problem areas that cannot be addressed during the limited large ensemble rehearsal time" (J. R. Locke, personal communication, August 18, 2008). During these daily, forty-five minute sessions, the pre-service teachers and students work to refine various aspects of the music, including difficult passages, unifying group performance, and refining individual techniques. Before the sectional, pre-service teachers create an instructional plan, including specific goals to be accomplished during the time available (B. Hall, personal communication, July 16, 2008; E. Q. Rooker, personal communication, July22, 2008). When determining the curriculum for the sectional, pre-service teachers address not only errors that are heard and seen in the immediate situation, but also problem areas heard during the large ensemble. Few of the conductors interviewed provide a list of corrections to be made during the sectional. During large ensemble rehearsals, conductors occasionally suggest areas to be addressed because of time limitations. If adequate progress does not occur during the sectional, master teachers have discussed desired outcomes and develop instructional strategies with the pre-service teacher (K. Auman, personal communication, July 22, 2008;

R. MacLeod, personal communication, July 24, 2008; J. S. Walter, personal communication, August 28, 2008).

Teaching sectionals matches the apprenticeship model as described by Zeicher (1996) when the pre-service teacher is placed in a sink-or-swim situation. The sectionals allow pre-service teachers to use teaching strategies learned in the classroom while refining techniques throughout the session following observations of and reflections with master and other pre-service teachers. Sectionals also provide ample opportunities to practice classroom management skills with students in the fifth through twelfth grades, as opposed to their peers as often experienced during practice teaching sessions in teacher education programs.

During student teaching and other field experiences in the teacher education program, the pre-service teacher adopts the classroom management techniques, rules, and routines of the supervising teacher. During the SMC sectionals, the pre-service teacher can adopt the rules and routines of the conductor or implement her or his own classroom management techniques when students enter and leave the rehearsal space. Also established are methods of communication within the rehearsal and expectations of the group. Because the SMC includes two, one-week sessions with different students in each, pre-service teachers can reflect and refine techniques for the second session based upon successes or failures had during the first. Teaching sectionals can be related to Dewey's fifth stage when a pre-service teacher is responsible for a group of students in a self-contained classroom and makes all instructional decisions. During the sectionals,

complete instructional responsibility is afforded to the pre-service teacher (R. B. Kohlenberg, personal communication, August 20, 2008).

Joanna Underwood stated, "Being able to conduct at the SMC made me more comfortable with my own group at home" (personal communication, July 17, 2008). During the Wednesday evening rehearsals, and throughout the day on Thursday, the majority of ensemble conductors allow the pre-service teachers to lead the large ensemble. This opportunity benefits both the pre-service teachers and the ensemble conductor. The conductor has the opportunity to listen to the ensemble and suggest corrections to various sections of the music while not being responsible for conducting. Allowing the pre-service teacher to conduct the complete ensemble gives many of them their first experiences conducting a large group whose members are not other pre-service teachers.

Molly Follweiler, an elementary general music teacher remarked, "The SMC was the first time I had the opportunity to conduct and teach actual students in an instructional setting" (personal communication, July 24, 2008). Conducting the ensemble can be a new experience for many pre-service teachers. Hearing passages in the role of the conductor rather than from the back or side of the ensemble and being conscious of the entire group rather than an individual section is often a new experience (R. MacLeod, personal communication, July 24, 2008). Kyle Auman commented, "the pre-service teachers have the opportunity to take what you are seeing on the score, and decide what you would do if you were on the podium" (personal communication, July 22, 2008). Likewise, Donny Walter recalled his pre-service teaching experience at the SMC by stating, "Being able to

move teaching techniques from theory to reality was very helpful in my teaching career" (personal communication, July 24, 2008). Moreover, the pre-service teacher is required to use an appropriate instructional pace to ensure maximum production and utilize all available time while quickly evaluating student performance. Providing clear and precise instructions and feedback are skills many pre-service and beginning teachers lack (B. Hall, personal communication, July 16, 2008; J. M. Underwood, personal communication, July 17, 2008).

Interviews revealed that master teachers generally avoid negative suggestions directed toward pre-service teachers in the presence of the SMC students and offer feedback in a private setting following the rehearsal. If a pre-service teacher needs assistance, the master teachers make themselves available following the rehearsal, during meal times, and during the afternoon recreational time. To provide support, master teachers model rehearsal techniques that produce the desired results, allowing the pre-service teachers to observe and reflect. Some conductors elect to attend sectionals during the beginning of the week to observe the pre-service teacher but the majority do not unless requested. Brock and Grady (2007) stated:

> [Pre-service and] beginning teachers require frequent observation and specific feedback regarding their performance. They need to know what they are doing right as well as what they need to improve. . . . When problems are noticed, quick interventions can forestall a disaster" (pp. 95).

The SMC setting allows pre-service teachers' instructional techniques to be observed by a master teacher who is a music specialist, rather than by a mentor who may not be a musician in the regular school setting (J. D. Kirkpatrick, personal communication, July

16, 2008; H. S. Turner, personal communication, July 24, 2008). When observing the pre-service teachers during sectionals and large ensemble rehearsals, the master teacher is immediately available, providing only assistance if necessary. The master teacher assists the pre-service teachers to become more effective through opportunities and guidance (B. W. Furr, personal communication, July 22, 2008; R. Ingold, personal communication, July 23, 2008).

Pre-service teachers assigned to the piano camp supervise student practice, observe master teachers, and sing in the mixed chorus. During supervised student practice sessions, pre-service teachers devote a substantial amount of time with an individual student. Rhythms, performance techniques, musicality, and other skills are evaluated and modified while a relationship is developed between the teacher and student. Pre-service teachers are required to identify mistakes and provide clear, concise feedback. When observing master teachers, pre-service teachers experience group lessons and are often asked to expand upon or demonstrate certain skill sets while the master teacher explains or elaborates upon the performance (T. Sweenson, personal communication, July 23, 2008; P. B. Stewart, personal communication, January 23, 2008). Observations of private studio teaching also occur. Participating in the mixed chorus provides many of the same benefits for the pre-service teachers as it does the SMC students. Participation in the chorus allows the pre-service teacher to interact with students in an ensemble setting, view another master teacher's instructional techniques, and expand the use of her or his voice. Administrative duties of rehearsal site set-up and distribution of music are also

crucial requirements of the mixed chorus experience (D. Davis-Omburo, personal communication, July 18, 2008).

Non-musical Instructional Duties of Pre-Service Teachers

Pre-service teachers execute non-musical teaching duties throughout the SMC sessions. The most crucial duty is the supervision of children when not in rehearsal or other instructional situations. Pre-service teachers monitor behavior and intervene, if necessary, during afternoon recreational time, meals, when accompanying students from location to location, and following the day's activities when the students return to the residence halls. Neil Underwood stated, "You are given the opportunity to be left in charge. That will not happen again until you have your own program" (personal communication, July 17, 2008).

Students attend classes and events at various locations across the UNCG campus. When traveling from the final rehearsal to the evening activity and from musicianship classes to rehearsals, students travel as a group. Pre-service teachers are required to monitor and lead the students through the campus from one event to another. As in actual teaching situations, teachers lead large and small groups, as well as monitor students during assemblies. During field experiences and student teaching, pre-service teachers may have opportunities to experience and participate in school assemblies and monitor large groups of students. She or he is often limited, however, to an observer role. During the SMC, the pre-service teachers are totally responsible for monitoring the behavior of students and developing techniques to effectively discipline students without disrupting the assembly or activity.

During afternoon recreation, pre-service teachers are assigned specific duties that include monitoring on and off campus locations where students are permitted to visit. Pre-service teachers are responsible for the safety and well being of the students, being aware of student behavior at all times. To discipline effectively, pre-service teachers are required to observe not only behavior, but also the social interactions of the students (2008 SMC Staff Handbook). Gray (1968) reported that teenaged students are worried about self-image within a group of their peers. Therefore, pre-service teachers are required to discipline behaviors carefully and treat each student fairly, "enforcing rules with equal vigor for all" (Gray, 1968, p. 88).

Students who attend the SMC, and other summer youth programs, for the first time, may never have been away from their parents and are just beginning to become independent. Students in this situation often struggle when dealing with relationships involving peers (H. S. Turner, personal communication, July 24, 2008; J. S. Walter, personal communication, August 28, 2008). Accepting all students and allowing them to resolve problems with subtle guidance from adults is a requirement of pre-service teachers. Head dorm residents Sonya Fergusson, John Heath, and Barbara Walston, all of whom are master teachers, commented that interactions with students has been one of the most beneficial experiences the SMC provides to pre-service teachers (S. Ferguson, personal communication, July 23, 2008; J. B. Heath, personal communication, July 16, 2008; B. H. Walston, personal communication, July 23, 2008).

Kottler, Kottler, and Kottler (2004) stated, " . . . the single most important thing [a pre-service teacher] will do in [their] work is to develop positive, constructive, supportive

relationships with [the] students" (p. 40). During the SMC, pre-service teachers are encouraged to remain positive and develop a relationship with the students for which they are responsible. These relationships continue annually and pre-service teachers can frequently be overheard commenting about the number of students that have returned from the previous year(s). In addition to building positive relationships with students, pre-service teachers learn to interact with the varying personalities of students, what Barbara Furr referred to as being "like a CEO" (personal communication, July 22, 2008). Similar to the first days of school, pre-service teachers at the SMC are required to identify the personalities of not only the individual students, but also the group as a whole. By identifying personalities and interacting with students after rehearsal time, D. Walter believes pre-service teachers mature as people. (D. J. Walter, personal communication, July 24, 2008). When speaking of the interactions of pre-service teachers and students, Jennifer Walter stated:

> The interactions provide the pre-service teachers an opportunity to see how children behave away from their families and away from home, which a lot of times is different. It is especially an opportunity for the pre-service teachers to interact with children in lower grade levels, which is great (personal communication, August 28, 2008).

Pre-service teachers teach students who have special needs throughout the SMC experience. Although the SMC does not require parents to provide information pertaining to special instructional needs such as attention deficit disorder, dyslexia, or any other learning disabilities, students with special needs are accepted or placed on a waiting list when they apply. In 2008, an individual who is blind returned to work for the SMC

because his experience as a student was so positive. Integrating special needs children into the program affords pre-service and master teachers the opportunity to develop effective modifications to instruction while providing a positive musical and social experience for the student. As stated, all students are accepted, including those with disabilities.

Heath, an Assistant Principal and Head Dorm Resident, commented pre-service teachers learn proper leadership techniques when leading colleagues by duplicating the leadership style of John Locke. When developing a schedule and/or handbook, addressing all details, similar to that of the SMC Staff Handbook, is a necessity. In addition to "leaving no stone unturned," information is effective when delivered with a sense of humor to make the experience positive for all. Heath has based his administrative career on the techniques used by Locke during the SMC. A valuable trait, according to Heath, is "the ability to celebrate with the staff and provide gifts in appreciation" (personal communication, July 16, 2008). Benefits of the SMC also transfer to the college classroom. Pre-service teachers reported they were more prepared in music education courses within the teacher education program following employment by the SMC.

The Effect of the Summer Music Camp Experience Upon Success in the Music Education Classroom

MacLeod stated, "After camp experiences, students are much more confident with actual teaching experiences and they are much more autonomous then they may even be in their student teaching experiences" (personal communication, July 24, 2008).

Ensemble conductors who have served as rehearsal assistants early in their career and pre-service teachers still perusing their teaching certificate commented the SMC experience benefited them in the classroom. Sonya Ferguson stated, "I gained knowledge and confidence to fall back on in my music education classed that others who did not work for the SMC lacked" (S. Ferguson, personal communication, July 23, 2008). D. Walter commented, "I was so much better prepared than the students who did not work camp. . . . The people who work camp have it so much better" (D. Walter, personal communication, July 24, 2008). Tracy Humphries revealed, "I learned a lot more about being a teacher here than anywhere else!" (T. Humphreys, personal communication, July 16, 2008) and Jim Kirkpatrick stated, "I realized I knew nothing about teaching music after working my first time for the SMC" (J. Kirkpatrick, personal communication, July 16, 2008).

J. Walter stated she has noticed a difference in the teaching abilities of students who have worked for the SMC but cannot directly attribute the improvement toward experiences during the summer. She did comment, "By and large, the students who have a more advanced teaching ability have worked camp" (personal communication, August 28, 2008). In a similar thought, Auman stated, "student teachers and interns that observe me from UNCG are years ahead of where I was when I first started teaching. They are seasoned veterans when they get to me" (personal communication, July 22, 2008). Although the improved teaching abilities cannot be credited solely to the SMC, the experiences can be influential because pre-service teachers reflect and practice teaching in actual teaching situations. Those who have worked for the SMC have undoubtedly

contributed past experiences to discussion and also model effective teaching techniques that were refined during the sessions.

Professional Advantages to Master Teachers

The influences of the SMC experiences are not limited to pre-service teachers. The master teachers who conduct the numerous ensembles use both positive and negative experiences to motivate them in the upcoming school year. Bernie Hall said, "The SMC is the highlight of the summer" (personal communication, July 16, 2008) while Stephen Durr stated, "it is the best two weeks of teaching I have all year. The SMC recharges me as a teacher" (personal communication, July 17, 2008). Modeling his home program upon the SMC, Kirkpatrick commented, "Every second I am here really ends up changing how I teach, who I am, and what I know as a musician" (personal communication, July 16, 2008). Benefiting from the short length of the SMC, Désireè Davis-Omburo commented, "Because it is only a week, I can renew my passion for teaching" (personal communication, July 18, 2008).

In addition to becoming more enthusiastic for the upcoming school year, the master teachers interviewed praised the fellowship and networking that is developed during the SMC. Like the students who attend, new friendships are developed while old friendships are renewed. What many compared to an in-service conference, the SMC allows band, choir, orchestra, and piano instructors to discuss teaching techniques, literature, student success, and other topics while gaining new teaching strategies from pre-service teachers who assist the ensembles. The many positive experiences is a

primary reason the master teachers return annually to conduct ensembles and is one way the SMC attracts master teachers on a regular basis. Randy Ingold stated:

> Every time you do this, you get better. Your ear gets better; your conducting technique gets better; your ability to teach musically gets better. The thing I take away from here, more so than those technical things, those book things so to speak, is a great deal of satisfaction in knowing I have been a positive influence on these kids and they have had a great musical experience (personal communication, July 23, 2008).

The events of the SMC are directly related to Dewey's beliefs previously discussed. Although no overt effort has been made to promote the SMC as a field experience, Locke supports the belief that pre-service teachers are afforded numerous opportunities:

> The SMC is an opportunity, a vehicle for the pre-service teacher, whether they are in music education or performance, to move around to the other side of the desk. To be the person in charge rather than being ordered around. I think you can go through an entire four or five year undergraduate program and just do what you are told, when you are told to do it, do it well, and come out knowing nothing of the real world or how to do anything or how to get a group of junior high kids to sit down and learn. I think it can be really beneficial and very eye opening. I am sure it has caused people to get really energized about teaching and I am sure it has caused a few people to say 'I don't want to do this. Its not what I thought it would be.' I think there are certain music students who love working camp and keep coming back and there are those who realize they do not enjoy it and do not return. (J. R. Locke, personal communication, August 18, 2008).

Pre-service teachers are assigned to ensembles based upon experience. Locke stated, "I try to move people around so they have equal opportunity to experience multiple grade levels" (personal communication, August 18, 2008). He has attempted to place at least one experienced rehearsal assistant with each ensemble and equally balance those

employees with and without experience. The more experienced pre-service teachers often are assigned to the older groups. Although not intentionally created to be so, the SMC has become a valuable experience for pre-service, beginning, and master teachers by allowing teaching techniques and strategies to be discussed, evaluated, and modified.

CHAPTER V

THE IMPACT OF THE UNCG SUMMER MUSIC CAMP UPON PRE-SERVICE TEACHING EXPERIENCES: IMPLICATIONS AND SUGGESTIONS FOR TEACHER EDUCATORS

Field Experiences in a Non-Traditional Setting

Field experience is beneficial to the growth of future educators (Branyon, 2008). McGlamery and Harrington (2007) report field experiences are critical components in the development of pre-service teachers. Additional studies have documented the duties and specific tasks completed during field and other pre-service teaching experiences. Experiences beyond personal observation, peer teaching, and student teaching, however, have not been well established or documented. The purpose of this study was to describe a well-established summer youth program, the University of North Carolina at Greensboro (UNCG) Summer Music Camp (SMC), survey studies that discuss the integration of field experiences into the curriculum of teacher education programs, and identify specific experiences afforded to the pre-service teachers during the two, one-week sessions.

Teacher education programs use field experiences to develop knowledge of subject matter, children, and teaching strategies while refining classroom practices. Within Elliot's (1995) praxial philosophy of music education, individuals learn through doing, and only experience can provide actual situations teachers regularly encounter. Participation in actual teaching situations allows pre-service teachers to relate past

experiences with theories and techniques discussed in the teacher education program, while transitioning through both a fantasy stage, during which personal ideas and images are developed, and a survival stage, a time when classroom management, goals, and teaching techniques are developed through trial and error (Bullough, 1987).

The student teaching experience includes specific activities or stages through which pre-service teachers progress (Bullough, 1987). First, the pre-service teacher develops insights into the curriculum and school environment through observations of the master teacher and students. She or he becomes acclimated and comfortable not only with the classroom and school environment, but also with the teaching techniques and routines of the master teacher. Further development of a knowledge base, teaching skills, and evaluation techniques is accomplished through actual teaching and collaborative planning between the pre-service and master teachers. Collaboration also affords experience in working with colleagues and mentors while reflecting on successes and failures. Actually teaching, or providing instruction to children in the classroom, allows a pre-service teacher to develop effective instructional techniques that help the students remain on task while learning. Actual teaching situations differ from peer teaching because the majority of learners in the latter scenario are knowledgeable in the content area. Furthermore, in peer teaching situations, members of the class have assisted instruction by anticipating answers, leading to a false concept of success (Dewey, 1904; Boney & Rhea, 1970).

Pre-service teachers in the student teaching practicum and beginning teachers expressed concern that experiences during the teacher education program did not prepare them adequately for actual teaching experiences (Cotton, 1999; Schulz, 2005).

Frequently, pre-service teachers have limited opportunities to apply learned theories and techniques in classroom instructional settings. Moreover, student teachers may not experience student progress from the beginning of a term or semester through the conclusion. Administrative, teaching, and non-instructional duties during summer youth programs afford pre-service teachers numerous opportunities to develop teaching techniques and strategies while experiencing student progress from beginning to end.

The UNCG SMC was established in 1983 to increase enrollment of the School of Music, specifically the instrumental area. Every summer, approximately 1,800 students attend the SMC and participate in concert bands, orchestras, choruses, and piano camp while completing a curriculum based upon three goals: 1. Perform music; 2. Enjoy the experience; 3. Be concerned about safety. Ensemble, musicianship class, and private lesson instructors are master and pre-service teachers that select high quality literature and lessons to promote positive attitudes about music, transfer knowledge, and develop musical abilities.

Students who attend the SMC are afforded opportunities to participate in activities that are often unavailable in typical private and public school music programs. Instrumental and vocal ensembles use complete instrumentation with large numbers of performers. Piano students perform in vocal and small piano ensembles. Throughout the week, students observe and experience various musical genres and ensembles that may be unfamiliar or unavailable in their home program. Music camp experiences also influence student choices in careers and when selecting a college or university.

Students learn by participating in a structured curriculum that includes musical analysis, discussion, and performance during several intense class meetings. Each experience is unique because the curriculum for an ensemble is developed by the conductor and changes annually. Conductors select high quality literature that not only is appreciated by students, teachers, and parents, but also includes specific educational and musical goals.

During the SMC, pre-service teachers gain actual teaching experience by executing administrative, teaching, and non-teaching duties that occur throughout the sessions. Administrative duties include taking attendance, managing money and paperwork, and preparing rehearsal spaces. Pre-service teachers arrive at assigned locations on time and prepared, identical to actual teaching situations that will be encountered in professional careers. The pre-service teachers are required regularly to interact with parents and provide directions or assistance. Pre-service teachers who escort non-residential students to a location for departure every evening interact with parents in a situation similar to the end of a typical school day. Throughout the sessions, pre-service teachers are responsible for maintaining their SMC Staff Handbook that includes all pertinent information, schedules, student names, and important contact information that may be needed during the week. The pre-service teachers are responsible for maintaining the schedule, starting and ending rehearsals and classes on time, and insuring that students are not late to the next activity. Administrative responsibilities are intermingled with teaching duties throughout.

Teaching duties include working with master teachers to plan rehearsals, addressing individual concerns during the large ensembles, and providing instruction to individual and small groups of students. During large ensemble rehearsals, pre-service teachers monitor and observe student behaviors while addressing immediate concerns. This includes checking for correct fingerings, rhythms, and pitches, keeping students on task, and answering any questions the students may have. During sectionals, pre-service teachers plan instructional goals and activities to be completed during the rehearsal while providing specialized instruction to a small group of students, similar to a master class. The master teachers rarely provide specific corrections to be made during the sectionals. The sectionals also allow individual classroom management techniques and routines to be established by the pre-service teacher while experimenting with instructional techniques and strategies learned during the teacher education program.

Non-teaching responsibilities include monitoring and correcting, when needed, student behavior when traveling from location to location and during recreation. Pre-service teachers also experience student relationships over the course of the week, including positive and negative interactions. The UNCG SMC has created learning experiences not only for the students who attend, but also for the pre-service and master teachers who provide instruction.

The Impact of the SMC Upon Pre-Service Teachers

Although the SMC is presents a specific example of a field experience and applies only in music education, the organizational approach for staffing allows pre-service teachers to provide instruction independently that can be extended to other areas of

studies within the realm of "after school" and "summer youth" programs. The benefits of the actual teaching situations presented through a summer program for pre-service teachers such as the UNCG SMC are difficult to measure.

Participation in summer youth programs is not an appropriate substitution for field experiences required of neither teacher education programs, nor student teaching because these are invaluable in the training of pre-service teachers. Participation can, however, supplement the teacher education program. Field experiences during the school year provide pre-service teachers opportunities to exist in the role of a teacher while interacting with other professionals and students. Through observations and teaching scenarios, pre-service teachers have the opportunity to observe and experience student behavior in typical situations. Student behavior, however, often differs in non-school settings, and pre-service teachers are rarely exposed to the wide range of student personalities in a typical field experience. Residential youth programs provide pre-service teachers an opportunity to observe the varying behaviors of students, including peer interactions, the development and renewal of friendships, and interactions with individuals from varying backgrounds and cultures.

During student teaching, pre-service teachers are afforded instructional responsibility. The amount of responsibility, however, is limited depending upon the approach and attitude of the cooperating teacher. Some supervising teachers afford full instructional responsibility early during the practicum, allowing the student teacher to develop instructional units and activities independently. Others, however, afford the student teacher little control in the classroom. In both situations, pre-service teachers do

not have the opportunity to develop and establish individual classroom management techniques because the student teaching experience is limited. Furthermore, cooperating teachers follow a precise routine of previously established strategies and students may reject behavior modifications implemented by the pre-service teacher. Summer youth programs allow the pre-service teacher to become independent of the cooperating teacher and develop unique instructional units and activities while establishing a personal classroom management plan. Although the pre-service teacher provides instruction to students only for a limited time period during summer youth programs, ample opportunity exists to establish and develop student behaviors to the preferences of the pre-service teacher. In a situation similar to the UNCG SMC, pre-service teachers are responsible for primary instruction throughout the session and are responsible for the safety of the student. Whatever the experience, a pre-service teacher can learn, develop, and practice teaching and classroom management techniques that will be used throughout her or his career.

The UNCG SMC allows pre-service teachers to refine and develop specific instructional skills through actual teaching experiences. Beneficial to pre-service teachers is the ability to reflect with peers and master teachers following instructional activities. The length of the SMC allows pre-service teachers to refine teaching techniques used during the first session and modify instruction for the second. Pre-service teachers modify instruction during the second session because not only do the instructional needs and requirements of the group differ, but also the individual students.

Pre-service teachers who participate in summer youth programs are required to develop and teach lessons to students of all ability levels. Lessons can be spontaneous or planned specifically. In both instances, the pre-service teacher is required to identify errors quickly and modify instruction effectively to meet the needs of the students.

Establishing routines is also a crucial aspect of the experience. As in the beginning of the school year, routines and rules for appropriate and acceptable conduct are established quickly to avoid undesirable student behaviors. Many summer youth programs are structured to effectively modify undesired student behavior in a relaxed manner, unlike the school year that tends to be more structured and rigorous. The SMC affords pre-service teachers the opportunity to discipline students while maintaining a positive relationship.

Residential summer youth programs similar to the SMC require a pre-service teacher essentially to live with students in the residential facilities, requiring a high level of professionalism at all times. Pre-service teachers monitor not only the behavior of the students in attendance, but also the actions of themselves and colleagues. Supervising the students in the residence facilities also provides an in depth glimpse into student personalities and behaviors, allowing pre-service teachers to witness student interactions.

During the SMC, pre-service teachers utilize skills and techniques learned in the music teacher education program to provide specialized instruction to students. These opportunities allow teaching techniques and methods to be tested and refined in actual teaching situations. Although peer-teaching experiences provide similar opportunities, P-12 children often do not have adequate knowledge bases to build upon.

Teachers, both master and pre-service, develop close friendships and networks during the sessions of the SMC. Similar to an in-service conference, music educators compare strategies and experiences from the past school year and discuss ideas to be used during the next. Furthermore, the interactions with master teachers allow the pre-service and beginning teachers to gain further insight into teaching situations upon completion of the teacher education program. These benefits include names and personalities of school administrators, suggestions of new compositions, composers, and arrangers, and situational experiences that will be encountered.

The UNCG SMC provides experiences for pre-service teachers that often are unmatched until the student teaching practicum and the first years of teaching. The experiences are rarely duplicated during field experiences due to time constraints and the situation itself. Summer youth programs like the SMC allow pre-service teachers to be in complete control of the curriculum, instructional activities, and classroom management with the guidance of a master music teachers who serve as mentors.

Suggestions for Additional Study of Pre-Service Teaching Experiences

While specific benefits of the UNCG Summer Music Camp have been discussed for pre-service teachers, specific benefits for students who attend has not been explored. The students who attend summer youth programs also have invaluable experiences that affect learning and develop skills. A study identifying the improvement of skills, including sight-reading and performing musically, is suitable to explore the benefits of music camps upon music students. Specific to the UNCG SMC, studies in the

improvement of skills, participation in school ensembles, and choice of college or university are appropriate.

Dilley (1982) investigated the effects of summer band programs on students' performance abilities. Replication and expansion of his study to include specific skills, age ranges of students, residential versus non-residential programs, length of programs, and number of years attending a summer music program is appropriate.

Using activities similar to the SMC, the success in teaching based upon participation in programs outside of the teacher education program can be measured. Comparisons of music and non-music programs are necessary to provide accurate results and generalized conclusions. Although the same experiences transfer across curriculums, studies do not exist to address this statement. Examining summer youth programs in other disciplines, including sports camps, can provide further insight into the value of the experience for pre-service teachers.

Many master teachers who served as rehearsal assistants remarked that the SMC experiences aided in their teacher education courses. When questioned, the teacher educators were unable to relate specific successes in classrooms with participation in the SMC. They did, however, speculate that there are possible influences. A study relating participation in summer youth programs with success in the classroom is a possibility for future research.

The SMC provides a microcosm of a school semester in a controlled, two-week long environment. Through this and similar summer youth programs, prospective teachers gain valuable experiences and a myriad of teaching behaviors while developing

partnerships with other professionals and master teachers. Pre-service teachers benefit from participation in summer youth programs and encouragement from advisors and professors to participate is necessary. Whatever the role or the organization, teachers of all levels gain new insights into instructional techniques and curriculums while regaining motivation and recalling effective techniques that are no longer used. The University of North Carolina at Greensboro Summer Music Camp has been an effective field experience for pre-service teachers and should continue to be for many years to come.

Opportunities for pre-service teaching experiences are afforded during the two-week Summer Music Camp at the University of North Carolina at Greensboro. Many of these experiences are unmatched until student teaching or even the first years of a professional career. The instructional and administrative situations contribute directly and indirectly toward the success of pre-service teachers in music education programs. During the SMC, pre-service teachers interact with students and parents, teach in a variety of instructional settings, observe master teachers, reflect on experiences, and network with other professionals in the field. Although the SMC is a single example, the organizational structure extends to other summer youth programs and situations. Other summer youth programs, likewise can contribute to the success of pre-service teachers in similar ways. Perhaps, by modeling the structure of the UNCG SMC, teacher educators may develop similar experiences for pre-service teachers.

REFERENCES

Books and Articles

Aitken, J. L. & Mildon, D. (1991). The dynamics of personal knowledge and teacher education. *Curriculum Inquiry 21*(2), 141-162.

Bergee, M. J., Coffman, D. D., Demorest, S. M., Humphreys, J. T., & Thornton, L. P. (2001). *Influences on collegiate students' decisions to become a music educator*. Reston, VA: MENC.

Boney, J. & Rhea, L. (1970). *A guide to student teaching in music.* Englewood Cliffs, New Jersey: Prentice-Hall, Inc.

Branyon, J. (2008). Using mentoring and cohort collaboration: Enhancing teacher quality in pre-service teachers. The *Delta Kappa Gamma Bulletin, 74(3),* 35-38.

Brock, B. L. & Grady, M. L. (2007). *From first-year to first rate: Principals guiding beginning teachers*. Thousand Oaks, CA: Corwin Press.

Bullough, R. Jr. (1987). Planning and the first year if teaching. *Journal of Education for Teaching 13*(3), 231-250.

Calderhead, J. & Robson, M. (1991). Images of teaching: Student teachers' early conceptions of classroom practice. *Teaching & Teacher Education 7*(1). 1-8.

Cotton, A. (1999). One teacher candidate's experience in a restructured teacher education program. *Teacher Education Quarterly 26*(2). 71-78.

Dewey, J. (1904). The relation of theory to practice in education. In M. Borrowman (Ed.), *Teacher education in America: A documentary history* (pp. 140-171). New York: Columbia Teachers College.

Dilley, A. (1982). *The effects of summer band camp experiences on selected aspects of musical competency*. EdD. diss. University of Illinois at Urbana-Champaign.

Doster, B. & Polter, L. (2008). Early field placement: A unique alternative. *The Delta Kappa Gamma Bulletin, 74(3)*. 22-27.

Elliot, D. (1995). *Music matters: A new philosophy of music education.* New York: Oxford University Press.

Gray, J. (1968). *Teaching without tears: Your first year in the secondary school*. Belmont, CA: Fearon Publishers.

Kellough, R. (2008). *Your first year of teaching: Guidelines for success.* Upper Saddle River, New Jersey: Pearson.

Kottler, E., Kottler, J. A. & Kottler, C. J. (2004). *Secrets for secondary school teachers: How to succeed in your first year*. Thousand Oaks, CA: Corwin Press.

Krueger, P. (2001). Reflections of beginning music teachers. *Music Educators Journal 88(3)*: 51-54.

Marchesani, R. J. (2007). *The field guide to teaching: A handbook for new teachers*. Upper Saddle River, NJ: Pearson Education, Inc.

McGlamery, S. & Harrington, J. (2007). Developing reflective practitioners: The importance of field experience. *The Delta Kappa Gamma Bulletin 73(3)*. 33-45.

Moore, R. (2003). Reexamining the field experience of pre-service teachers. *Journal of Teacher Education 54*. 31-42.

Oslzewski-Kubalis, P. (2007). The role of summer programs in developing the talents of gifted students. In J. L. VanTassel-Baska (Ed.), *Serving gifted learners beyond the traditional classroom: A guide to alternate programs and services*. Waco, TX: Pruckford Press Inc. (p. 13-32).

Schulz, R. (2005). The practicum: More than practice. *Canadian Journal of Education 28*(1/2). 147-167.

Tabachnick, B. R. & Zeicher, K. M. (1984). The impact of the student teaching experience on the development of teacher perspectives. *Journal of Teacher Education 35*, p. 28-36.

Townsend, A. (2004). *Investigation: Pairing Eastern Michigan University's Hearing Impaired Department practicum opportunities with the Hearing Impaired Camp at Lions Bear Lake Camp*. Unpublished honors thesis, Eastern Michigan University.

Uptis, R. (1999). Teacher education reform: Putting experience first. *Teacher Education Quarterly 26*(2). 11-19.

Wentz, P. J. (2001). *The student teaching experience: Cases from the classroom.* Upper Saddle River, New Jersey: Merril-Prentice Hall.

Wong, H. K. & Wong, R. T. (2001). *How to be an effective teacher: The first days of school*. Mountain View, CA: Harry K. Wong Publications, Inc.

Wyatt, R. L. III, & White, J. E. (2002). *Making your first year a success: The secondary teacher's survival guide*. Thousand Oaks, CA: Corwin Press, Inc.

Zeicher, K. M. (1996). Designing educative practicum experiences for prospective teachers. In K. Zeicher, S. Melnick, & M. Gomez (Eds.), *Currents of Reform in Pre-Service Teacher Education* (p. 215-234). New York: Teachers College Press.

Zeicher, K. M. & Tabachnick, B. R. (1981). Are the effects of university teacher education 'washed out' by school experience? *Journal of Teacher Education 32*(3). 7- 11.

Electronic Resources

Locke, J. R. (2008a). *Frequently Asked Questions*. Retrieved January 26, 2009, from www.smcamp.org/smc/faq

Locke, J. R. (2008b). *Summer music camp history*. Retrieved January 26, 2009, from www.smcamp.org/smc/history

Locke, J. R. (2008c). *Summer music camp 2009 offerings and private lessons*. Retrieved January 26, 2009, from www.smcamp.org/smc/campschedule

Locke, J. R. (2008d). *Summer music camp 2009 overview.* Retrieved January 26, 2009, from www.smcamp.org/smc/overview

Unpublished Documents

1983 UNCG Summer Music Camp Brochure. Unpublished.

1983 UNCG Summer Music Camp Staff Handbook. Unpublished.

2008 UNCG Summer Music Camp Staff Handbook. Unpublished.

2009 UNCG Summer Music Camp Brochure. Unpublished.

UNCG Summer Music Camp Concert Program. Greensboro, NC: The UNCG Summer Music Camp. 1984.

UNCG Summer Music Camp Concert Program. Greensboro, NC: The UNCG Summer Music Camp. 2008.

Personal Communications

Auman, Kyle. Personal communication, 22 July 2008, Greensboro, NC. Tape Recording.

Davis-Omburo, Désirée. Personal communication, 18 July 2008, Greensboro, NC. Tape Recording.

Durr, Stephen J. Personal communication, 17 July 2008, Greensboro, NC. Tape Recording.

Ferguson, Sonya. Personal communication, 23 July 2008, Greensboro, NC. Tape Recording.

Follweiler, Molly. Personal communication, 24 July 2008, Greensboro, NC. Tape Recording.

Furr, Barbara W. Personal communication, 22 July 2008, Greensboro, NC. Tape Recording.

Hall, Bernie. Personal communication, 16 July 2008, Greensboro, NC. Tape Recording.

Heath, John Brian. Personal communication, 16 July 2008, Greensboro, NC. Tape Recording.

Humphreys, Tracy. Personal communication, 16 July 2008, Greensboro, NC. Tape Recording.

Ingold, Randy. Personal communication, 23 July 2008, Greensboro, NC. Tape Recording.

Kirkpatrick, Jim. Personal communication, 16 July 2008, Greensboro, NC. Tape Recording.

Kohlenberg, Randy B. Personal communication, 20 August 2008, Greensboro, NC. Tape Recording.

Locke, John R. Personal communication, 18 August 2008, Greensboro, NC. Tape Recording.

MacLeod, Rebecca. Personal communication, 24 July 2008, Greensboro, NC. Tape Recording.

Rooker, Edgar Q. Personal communication, 22 July 2008, Greensboro, NC. Tape Recording.

Stewart, Paul B. Personal communication, 23 January 2009, Greensboro, NC. Tape Recording

Swenson, Thomas. Personal communication, 23 July 2008, Greensboro, NC. Tape Recording.

Turner, Heather S. Personal communication, 24 July 2008, Greensboro, NC. Tape Recording.

Underwood, Joanna. Personal communication, 17 July 2008, Greensboro, NC. Tape Recording.

Underwood, Neil. Personal communication, 17 July 2008, Greensboro, NC. Tape Recording.

Walston, Barbara H. Personal communication, 23 July 2008, Greensboro, NC. Tape Recording.

Walter, Donald J. Personal communication, 24 July 2008, Greensboro, NC. Tape Recording.

Walter, Jennifer S. Personal communication, 28 August 2008, Greensboro, NC. Tape Recording.

APPENDIX A

LIST OF GUIDING INTERVIEW QUESTIONS

LIST OF GUIDING INTERVIEW QUESTION

How were you first acquainted with the Summer Music Camp?

What are your specific recollections of experience during the SMC that have contributed directly to your teaching success?

What is your perception of the SMC and its growth and development?

Can you provide specific examples of situations that provide actual teaching situations that might be applicable to full time teaching?

What specific duties and responsibilities are assigned to pre-service teachers that are considered to be identical to actual teaching situations?

How do the SMC experiences affect the development of participants and their careers?

How does the SMC music selection and rehearsal technique/private instruction impact student learning?

What specific goals are set for students and pre-service teachers to ensure their success during the week?

Will you provide specific aspect or events that you believe illustrate the experience that characterize the SMC as an effective field experience?

APPENDIX B

SAMPLE LARGE ENSEMBLE SCHEDULE

SENIOR ORCHESTRA
Taylor Theater, Ms. Shirley Vivo

8:25 – 9:00	**Sectionals**, Cone C (Cellos and Basses) and Cone B (Violas)
9:05 – 10:50	**Full Orchestra**, Cone C
11:05 – 11:40	**Sectionals**, Cone C (Brass/Perc) and Cone B (Woodwinds)
11:15 – 12:30	**Lunch**
12:30 – 1:10	**Sectionals**, Cone C (1st Violins) and Cone B (2nd Violins)
1:15 – 2:10	**Musicianship Class**, Jarrell Lecture Hall
2:30 – 3:15	**Full Orchestra**, Cone C
3:15 – 5:00	**Free Time, Lessons, Recreation**
4:30 – 6:00	**Dinner**
6:00 – 7:15	**Full Orchestra**, Cone C
7:15 – 9:15	Mon: **Staff Recital**, Aycock Tues: **Movie #1**, Cone Ballroom Wed: **Movie #2**, Cone Ballroom Thurs: **Party**, Cone Ballroom
9:15	Day Campers Pickup on Stirling Street
9:30	Campers inside dorms
9:45	Campers on floor for attendance

FRIDAY SCHEDULE

8:25 – 9:00	**Sectionals**, Cone C (1st Violins) and Cone B (2nd Violins)
9:05 -11:15	**Full Orchestra**, Cone C
11:15 – 12:45	**Lunch**
12:45 – 1:35	**Concert Rehearsal**, Cone Ballroom
1:35 – 2:30	Seated with Senior Orchestra in Cone Ballroom to listen to Junior Orchestra concert rehearsal
2:30- 4:00	**Dorm Students** return to dorms to pack, clean up, and turn in keys. **Day Campers** have free time and change clothes.
4:00	**Parents arrive**
4:15-6:15	**Dinner**, Parents can eat with you in the dining hall.
6:15	**Concerts begin** in Cone Ballroom 1. Junior Orchestra – Dowe 2. Senior Orchestra – Vivo
8:15	**Concerts Finish,** **Camp Ends!**

APPENDIX C

SAMPLE PIANO SCHEDULE

PIANO CAMP – MOZART
Room 138 - Dr. James Doe
Room 140 - Ms. Alma Mater

8:40 – 9:30	**Piano 1**, Room 128
9:40 – 10:30	**Piano 2**, Room 140
10:40 – 11:30	**Supervised Practice**
11:30 – 12:30	**LUNCH**
12:40 – 1:50	**Chorus Rehearsal**, Recital Hall
2:00 – 3:00	**Special Events and Ensemble**
3:00 – 5:00	**Free time, Lessons, Recreation**
4:30 – 6:00	**Dinner**
6:00 – 7:15	**Chorus Rehearsal**, Recital Hall
7:15 – 9:15	Mon: **Staff Recital**, Aycock Tues: **Movie #1**, EUC Auditorium Wed: **Movie #2**, EUC Auditorium Thurs: **Party**, Cone Ballroom
9:15	Day Campers Pickup on Stirling Street
9:30	Campers inside dorms
9:45	Campers on floor for attendance

FRIDAY SCHEDULE

8:30 – 9:20	**Chorus Rehearsal**, Recital Hall
9:30 – 9:55	**Final Piano 1**
10:00 – 11:15	**Ensemble Recital**, Recital Hall (Parents Welcome)
11:15 – 12:20	**Lunch**
12:30 – 1:50	**Piano Solo Recital**, Recital Hall (Parents Welcome)
2:00 – 2:30	**Chorus Concert Rehearsal**, Recital Hall
2:30- 4:00	**Dorm Students** return to dorms to pack, clean up, and turn in keys. **Day Campers** have free time and change clothes.
4:00	**Parents arrive**
4:15-6:15	**Dinner**, Parents can eat with you in the dining hall.
6:15	**Concerts begin** in Recital Hall 1. Piano Soloists 2. Piano Camp Chorus
8:15	**Concerts Finish,** **Camp Ends!**